



"Congratulations!
Now, you'll all be like me!

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CHARACTER CONCEPT ART

MAKOTO NAEGI BY ANGSTYLLAMA

What was your favorite part of the process?

finding as many places to put in little clovers!

What was your conceiving/brainstorming process?

I tried to take the 'ultimate luckster' concept and aesthetic as far as I could for a character like Makoto!

Did you run into any struggles/difficulties while making your piece? If so, what were they?

A big problem for me was my indecisiveness ;___; It took a while till I was satisfied with a thumbnail and it took even longer to be satisfied with the piece since I kept redrawing some parts (and this is without mentioning how I kept changing the color palette lmao)



CHARACTER CONCEPT ART

SAYAKA MAIZONO BY HAN

What was your favorite part of the process?

Seeing what everybody came up with for their characters and exchanging ideas together! I also had the pleasure to collab with wrenkos for Sayaka and make a piece to accompany her wonderful ficlet. It was great having someone to work closely with!

What was your conceiving/brainstorming process?

I just looked up a lot of reference pictures of J-Pop and K-pop idols, but also took inspiration of idol anime. My first thought was going for an edgier style, but we thought that a typical idol wardrobe would make for a starker contrast (think Perfect Blue). That's why I ended up giving her tattoos as well, since tattoos are so "scandalous" for idols. I think the fact that she'd be hiding them under her frilly, pink costume gives her that edge fitting for a mastermind!



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BETA DESIGNS



Did you run into any struggles/difficulties while making your piece? If so, what were they?

I've never actually did a whole character design like this before, and my knowledge in design in general is very limited, so that's been really difficult for me. It was a lot of fun and a great experience though! Seeing everybody's work really pushed me to try my best!



FINAL DESIGN

I AM THE MASTERMIND! DANGANRONPA FANZINE



4

What was your concepting/brainstorming process?

sayaka has always been one of my favorite characters after i read a character analysis a couple years ago about how well she was fleshed out in the little time she had! i mostly wanted to emphasize how she was someone who was willing to kill, and how she regarded people around her as strangers (exception: makoto, who is an acquaintance). after realizing that i wanted to do something about how a lot of people were kind of distant from her, and how she didn't really know anyone in the game.

after figuring that out i related it to her talent! junko wanted to cause despair, but i think sayaka would do something like "want to be remembered"... i think it's interesting to think about how she would want to be remembered but doesn't really consider anyone friends. like a walking contradiction...

What was your favorite part of the process?

seeing everyone else's work! everyone's writing styles was so different and every one punched me in the gut (in a good way). i also got to see the works of the artists and those were so cool to look at!!

Did you run into any struggles/difficulties while making your piece? If so, what were they?

for sayaka, it was mainly the wordcount! i had to cut out some scenes (i originally had ~1k, but my word count limit was 530.) originally i intended to have sayaka start from chapter 1 and then go all the way to the final chapter, describing who died and her general apathetic nature to it - but then i realized this would probably take too much time and i don't think i'd be able to describe each scene enough to do it justice.

Anything you'd like to add?

i originally didn't realize that i had put a pun into the first section of sayaka's fic until someone pointed it out during the editing stage (the line in question being "take one last battered breath") HHAHA - i like to think that was the subconscious at work or something. sayaka brainwaving directly to me.

Any deleted scenes you were sad to see go?

She supposes if she's being nice, she can give this sorry lot the benefit of the doubt. Entertainment was never good to come by, after all — you were either good or you were gone, you were either set for life or forever deemed a background figure. The glitz and the glamor and the gore was, of course, new, in a way that fascinated her just as much as faking her own death — but people were so predictable, weren't they? If you had a good enough eye it was easy to guess what kind of nobody they were. Throw in some video editing, some good ol' Lord of the Flies bullshit, a dash of fear, paranoia, and a little push — they'll wake up with a knife in their chest the next day.

(She can just imagine how some of them would react to seeing her announce herself mastermind, just as alive and breathing as the rest of them.)

--

The thought brings a smile to her face, ever so. Surpassing her expectations of who lived and died! Finally someone had bit the bullet and hit someone (two someone's) over the head with something large, bloody, and heavy: out with daily life, in with the deadly! Finally, she can get to studying these poor participants of her killing game to try to see if she really was as good at being psychic as she wanted to be.

Thank God, she realizes. Watching them bond made her want to throw up.

Claiming to know someone, a week in, standing over the corpses of two classmates? Really, it was kind of pathetic, wasn't it? To be such a person, so utterly trustworthy of someone you met over breakfast with a mutual interest of not dying who very well may stab you in the back later down the road. And for what? The bonds these pathetic ants had could hardly be called that. If that was friendship, she had a hundred, a dozen, a thousand of people who knew her — and, well, that simply wasn't true, wasn't it?

Sayaka thinks it's stupid, to put it bluntly. Her facade was more drastic than most, sure, but nobody knew her. Not really.

Everyone here was the same. Same as society and same as her — as fake as it could get, with a public image to live up to.

She clicks her tongue. She's getting off track.

The second trial closes with Hifumi Yamada executed, and she resists the urge to laugh as the remaining participants make up excuses for the pathetic excuse of a person.

CHARACTER CONCEPT ART

LEON KUWATA BY PEACHIARE

What was your favorite part of the process?

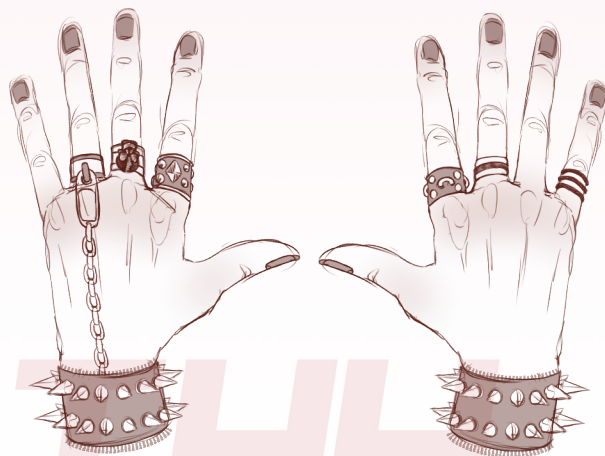
Definitely adding special effects and lighting towards the end. It really pulled everything together and added the "cool and somewhat dangerous" element that I wanted the whole piece to emanate.

What was your conceiving/brainstorming process?

I knew I wanted to go along with Leon's passion for becoming a musician and his discontent with the tight grip kept around Ultimates to go into their designated fields. Since he is so vocal specifically about punk rock music, that is where I started. His design is entirely punk rock and went through few changes. His setting is the concert stage of his dreams. Though, in the piece itself I wanted to call back to baseball since it is his innate talent and he says he somewhat misses it when he is away. So, since he doesn't know how to actually play the guitar, in the piece he is just using it like a bat.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

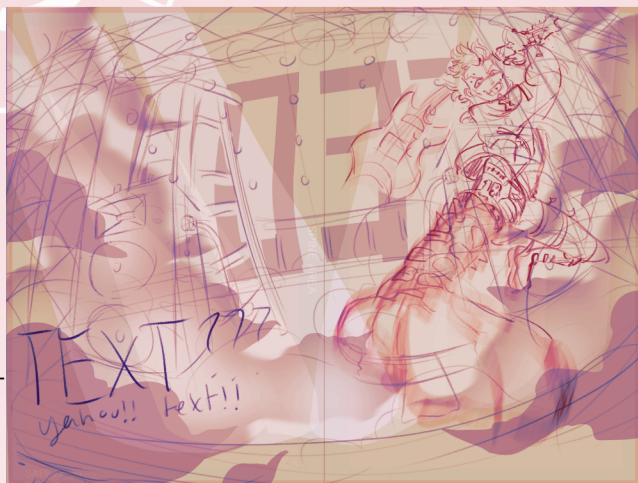
drawing a stage in fisheye perspective... oough



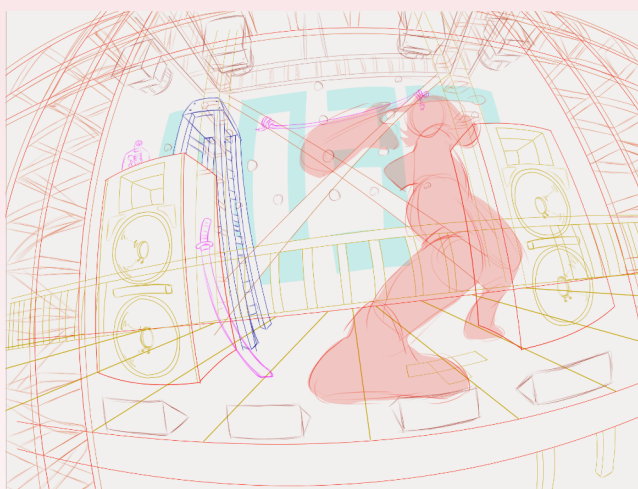
He does not know how to play his guitar,
but carries it around with him to make him look cooler.
He wont admit it, but it is like a child to him.

CHARACTER CONCEPT ART

Concept



Final Sketch



Final Rendered



Scattered around are callbacks to the trials in the first game (the gold sword, the extension cord, the glass bottle with the monokuma chess piece).

As well, 11037 can be seen everywhere in the piece. Leon adopts the numbers as his "logo" and is very proud to put it everywhere he can as his brand.

Leon is a complete anarchist who became the Mastermind to destroy the system that brought him ultimate status in the first place. In doing so, he has to kill a few ultimates to "fight back" and remind HPA that no one is invincible.

CHARACTER CONCEPT ART CHIHIRO FUJISAKI BY LEMON

Additional lore/backstory you had in mind for your character(s)?

Chihiro being mostly a pacifist with all kinds of despair backgrounds and traumas. No chill. I kind of failed to include his alters in the final work. They help chi around and help to deal with isolation alongside alter ego.(making them was my favourite part of the whole thing honestly, like a dress up doll with variations)

What was your concepting/brainstorming process?

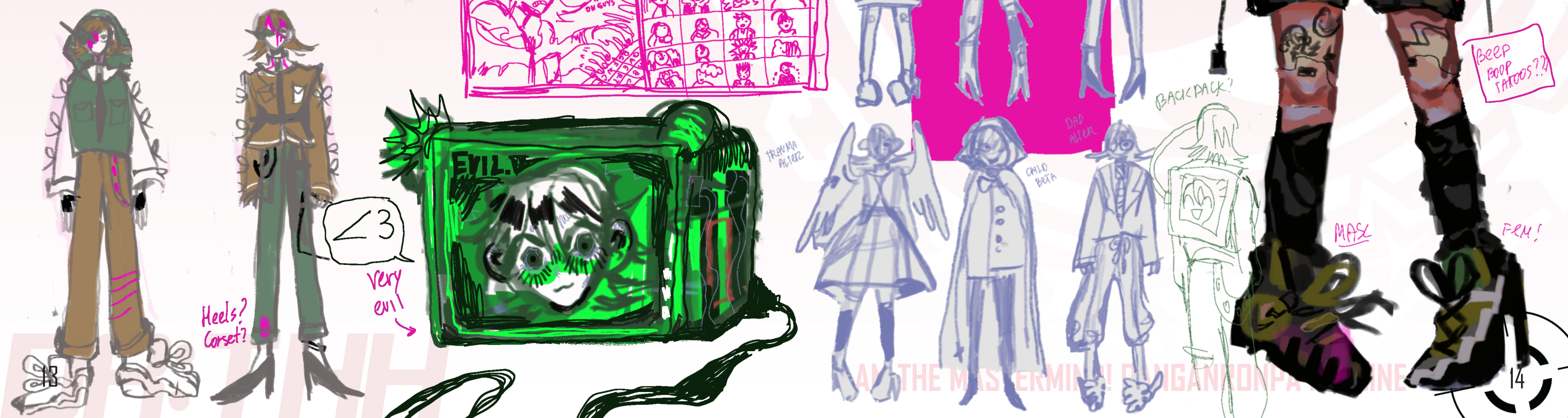
sighs and plays hatsune miku

Just it being in my head 24/7. I just wanted draw chi freely without it feeling foreign .That is my child now.

I'll never forget talking about chiriros zoom calls.
Never

Did you run into any struggles/difficulties while making your piece? If so, what were they?

The controversy. I didn't know how much feminine or masculine i could go, because a lot of people seem to push the trans Chihiro concept.(which is alright but don't bully people over it)I don't wanna upset people even though it's not my job or hc. So I just made mm chi endlessly question ones gender identity and existence and included it into the design(which, btw you don't know how complicated or extra needs to be , it never feels like enough!)



What was your favorite part of the process?

Definitely going absolutely insane and deciding to play with textures in the final piece! All the textures and cut-outs are pictures I took of actual objects I collected! Also loved making the eye wall. Turns out it's pretty entertaining to make collages :)

What was your concepting/brainstorming process?

When I got Mondo, it was a little scary at first because even tho I liked him a lot, I had never thought too hard about him, his design or story. So first of all, I re-watched some parts of the game to have a clearer idea of his character! After that, I investigated about Bosozoku to give him an outfit, and then the sketching, cleaning and taking the pictures for the textures just came one after another!

Did you run into any struggles/difficulties while making your piece? If so, what were they?

It's very hard for me to feel comfortable with a full piece, so the entire process was a little hard. However, I'm glad I was able to finish my piece, this is all very new for me and it was great to have it as a challenge.

half his body is covered in hope related tattoos, and the other has despair ones! his glowing tattoos "ruin" the hope ones, tho



pretty makeup.
pretty makeup

CHARACTER CONCEPT ART KİYOTAKA ISHIMARU BY PENGU

What was your favorite part of the process?

I really enjoyed playing around with black + white for his outfit, with red as an accent color. This kind of color scheme is pretty overused for mastermind au designs, I'll admit, but I felt it was appropriate for Ishimaru. His eyebrows and boots were my favorite to draw, I'm sad the latter isn't visible in my piece T_T !!

What was your concepting/brainstorming process?

I was thinking Ishimaru would have an outfit more on the flashy side, so I definitely wanted to put some gold in there. I feel the gold-and-red cape accomplished this well while also keeping a bit of his dorky nature.



maybe
spikes



red palms?
idk

Did you run into any struggles/difficulties while making your piece? If so, what were they?

Now I know personally what a pain rendering metal is....

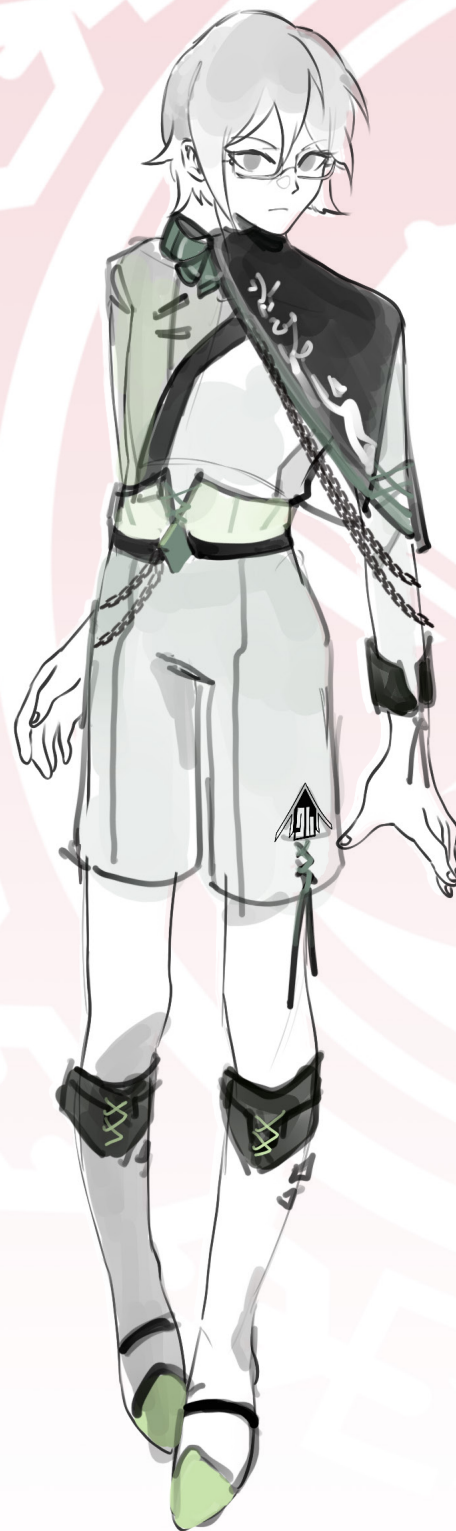


I stepped out of my comfort zone for this piece and ended up rendering Ishimaru on a single layer on top of this base sketch, whereas I usually use about 40...LOL





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What was your concepting/brainstorming process?

I wanted Sakura's motivation to be in line with her backstory and values, which led to my interest in creating an "avenger" or "executioner" archetype -- meting out justice where traditional systems fail. I thought Sakura's motivation for forcing Hope's Peak students into a mutual killing game could be to tear down the symbol of hope, an effort to show everyone how rotted the system could be. "These are your symbols of hope? Look at how easily they turn on each other!" That said, I was also very interested in offering glimpses of what happened in this alternate universe, so I designed the piece to show a little bit of the friendships and deaths that might have happened in this killing game.

What was your favorite part of the process?

I loved drawing Sakura's hair. Also, Junko's expression. I think she was having a lot of fun watching the chaos unfold around her.

Additional lore/backstory you had in mind for your character?

Sakura's motive for the killing game is to expose the corruption and selfishness of the world of the elite ... and the upcoming elite of Hope's Peak. Her hatred stems from the gentrification of her town, where her family's dojo was shut down through various financial manipulations, and also stems from the death of Kenshiro, who died because he wasn't as high-priority for treatment as someone who had paid more to be on the top of the list.

"Why should these people get to be happy when the ones I cared most deeply about were destroyed?" she thought. She resented the ones that everyone lauded as successful, for the price that others paid for them to succeed. She resented the ones who admired the "successful." And entering Hope's Peak, that resentment only grew. If only the world could see the true nature of the ones they admired so much...

Anything you'd like to add?

In this universe, I think that Kirigiri is the protagonist trying to solve this mystery. Junko, who is unrelated to this incident, nonetheless finds everything very interesting and has inserted herself at Kirigiri's side to be her investigative aid ... much to Kirigiri's displeasure. Meanwhile, Mukuro has also decided to put her talents to use, trying to investigate on her own. She thinks she should bear the danger by herself since she is the most combat-trained.

Naegi remains as the emotional center of everyone in the game, spending time with everyone and making friends. Because of this he is able to help Kirigiri in her investigations quite a bit, and Mukuro also relies on him for help ... to an extent. Kirigiri would rather deal with Naegi than Junko, but unfortunately, Junko keeps scaring Naegi off.

What was your favorite part of the process?

getting feedback from the other contributing zine members was really nice! everyone's so supportive and have very helpful suggestions!

What was your concepting/brainstorming process?

working with mukuro i definitely wanted her design to take on element's for junko's costume but with athletic and uh... soldier gear? look haha. adopting junko's fashion sense tho there's some impractical design choices but hey at least she's gonna look cool taking over the world :)

Did you run into any struggles/difficulties while making your piece? If so, what were they?

i was trying to blend mukuro and junko's personalities together into the clothing so it was like a balancing act of design elements haha however in the end i do like that mukuro is wearing her own unique style but borrows junko's clothes on top. sorta calling back to her disguise but also symbolizing that she will continue junko's legacy

one of the initial designs. however i thought it was a little too fashionable for mukuro so i decided to pull back a bit. i do miss the cool jacket tho

monokuma eye makeup

there's a lot of junko details at the start but i decided to replace the skirt and other parts

a muzzled monokuma was an idea i had but it didnt end up in the final artwork

dead junko body is an accessory

What was your concepting/brainstorming process?

My idea for Mukuro was partially inspired by the light novel Danganronpa:IF. In the light novel, Makoto saves Mukuro from the Spears of Gungnir. Mukuro is forced to confront Junko's betrayal—but she does so with Makoto and the others at her side. In the end, she helps her classmates escape without casualty.

I wondered what would happen if Mukuro discovered Junko's intention to dispose of her without the benefit of having her classmates on her side... would she still rebel? Or would her devotion towards Junko lead her to become the new mastermind?

What was your favorite part of the process?

It was really fun for me to delve into the thought process that would drive Mukuro to betray Junko. Fury and anguish might be the obvious response, but Mukuro kills Junko out of some twisted form of love, not revenge. Mukuro's motivations are so dissonant with how you would expect someone to react to betrayal that it takes something more familiar—the concept of betraying someone because they betrayed you first—and turns it into something new.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

I actually had never written for Mukuro, or written for any non-V3 character in general, before this! It was an interesting challenge to focus on a THH character, especially one who died so early. Hopefully I did her justice!

CHARACTER CONCEPT ART

KYOKO KIRIGIRI BY YUELIGHT

What was your conceiving/brainstorming process?

Since I was working with a writer, I looked at reference material that fit the world they had written. I then attempted to focus on the overall silhouette and find out which kinds of clothes would fit Kyoko. I got the colors from the original and kept it similar - it fit the au. About the bandages...no reason, I just like putting bandages on characters. Still, I found it really hard to create an outfit that was supposed to show her as the mastermind, yet at the same time hiding it (as per the story). The weird paradox of going all out with the design and also keeping restraint gave me a lot of trouble.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

An interrogation room is quite simplistic and doesn't have that many interesting details, so it was a bit hard to make it intriguing, even if it was a background. Outlining the piece also took a long time, especially with the handcuffs and gun, though sadly, neither can really be seen with the lighting. Speaking of lighting, the colors were hard, even more so because it was so dark and I was a bit afraid that most of the shading detail wouldn't show. I think most of these were amended though!

Beta
Designs



Handcuff
Key



What was your concepting/brainstorming process?

I have a hobby of watching courtroom proceedings and detective interrogations in my downtime, so I'd watch parts of cases to get myself into the correct mindset. There's also a lot of information out there on body language analysis that I relied on heavily, which was particularly helpful when trying to make tight word counts for the formatting of our publication.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

I initially set out to write a story in which it was totally ambiguous who the mastermind was, but I kind of doubt I managed it. Instead I sort of went for a 'reasonable doubt' approach, where while it may have been obvious that Touko wasn't the mastermind, I wanted to make it somewhat questionable as to Kyouko's perspective. In the end I was just happy to create an intense scene!

What was your favorite part of the process?

I personally enjoyed design and backstory writing phase the most. Toko is very interesting character to work with.



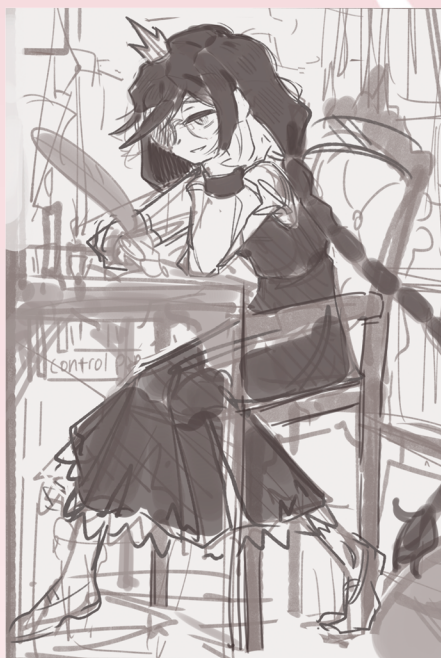
Syo
←

What was your conceiving/brainstorming process?

My initial idea was to involve more Toko herself, not Syo and spin her ultimate title to more extreme degree. And then I started to think about her motivation to trap everyone in the killing game. I tried to also involve her passion for the romance novels somehow and her unrequited love for Byakuya. For her design I took inspiration from vintage and antique fashion, but also mixed it in with general school uniform aesthetic. After a bit of brainstorming the final concept was done and I moved to sketching out ideas for the piece itself.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

Honestly, the whole piece was a struggle. While I enjoy Toko's design and backstory I created, it was difficult to translate into the drawing itself. I still give it all I could and there are parts that are definitely happy in the end.



What was your concepting/brainstorming process?

I really wanted to take a more casual/goofy approach regarding his design - his outwards persona is silly and laid back, so I imagine that would factor into his mastermind design as well! My first idea was to give him a Burger King paper crown, worn to make himself have some comical semblance of royalty.

Another idea I had was to give him a jester's cap, since he's something of a class clown! I had a hard time fitting the cap over his head, though, and that's when I realized... what if his hair **is** the jester's cap?

I also wanted to factor in his fascination with the spiritual and occult, but also his incompetence and lack of actual understanding of it - he essentially just plastered his body with chakra symbols that he googled in what he hoped were the appropriate symbols. He also wears fake souvenir glasses to make himself look smarter! Foolish little man.

As for the drawing itself, I wanted to spin it from the perspective of Jin on the other side of the chess board. Circling back to the "bs spiritual/occult fascination" thing, I incorporated a lot of cheap-looking spiritual souvenir decorations in Jin's office, alluding to the fact that Yasuhiro is using it as a mastermind control room and took the liberty of redecorating. Aryll, one of our graphic designers, provided me with a google drive folder of Hagakure aesthetic inspo - it was super helpful when I was drawing all the little over-the-top funky decorations in the back!

BURGER KING CROWN?

BANDAGES
ON ARM
LIKE A
SHOUNEN
CHARACTER

PUFFY PANTS
IS A MUST.
CLOWN VIBES
ONLY

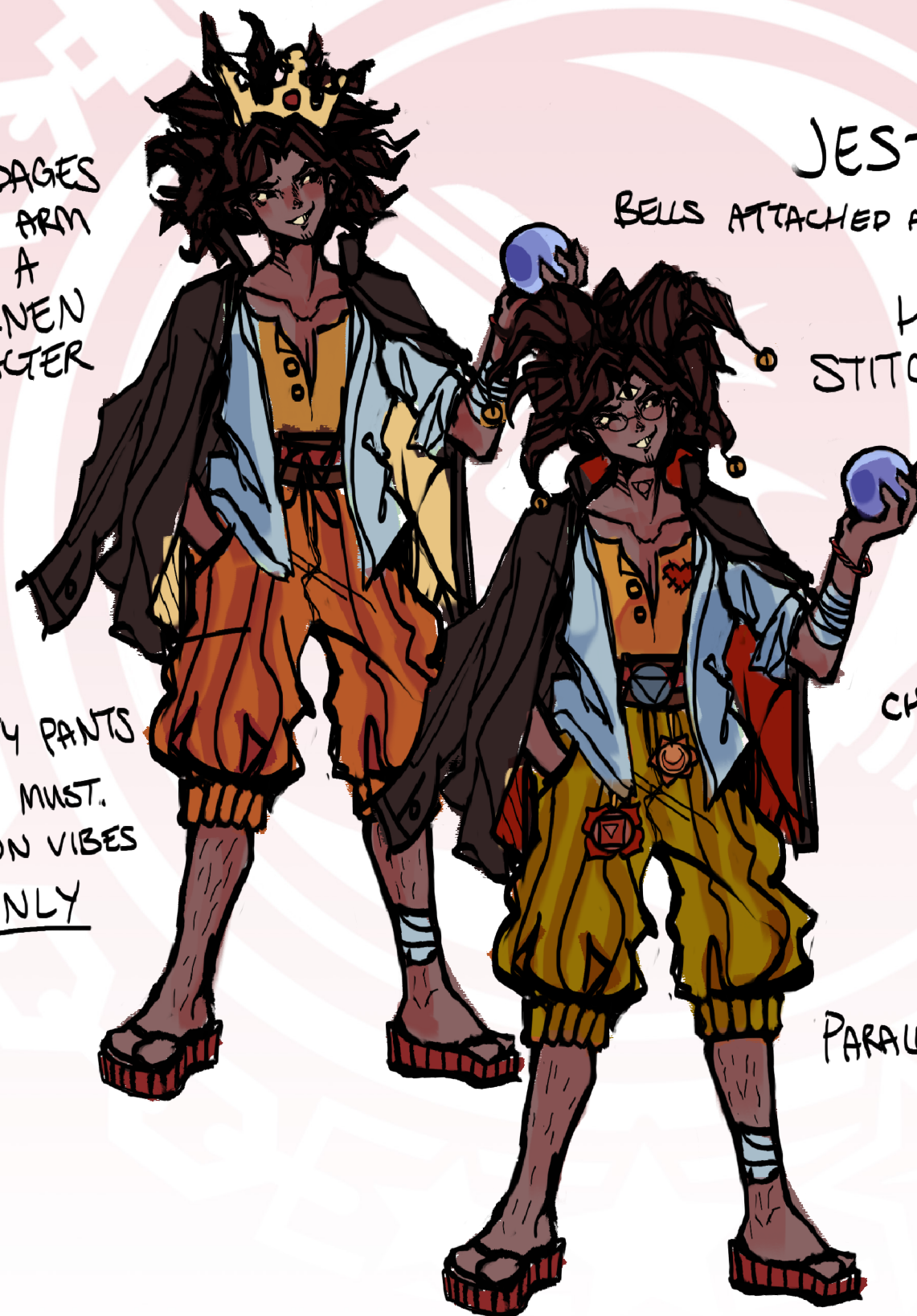
JESTER HAIR!
BELLS ATTACHED AT ENDS

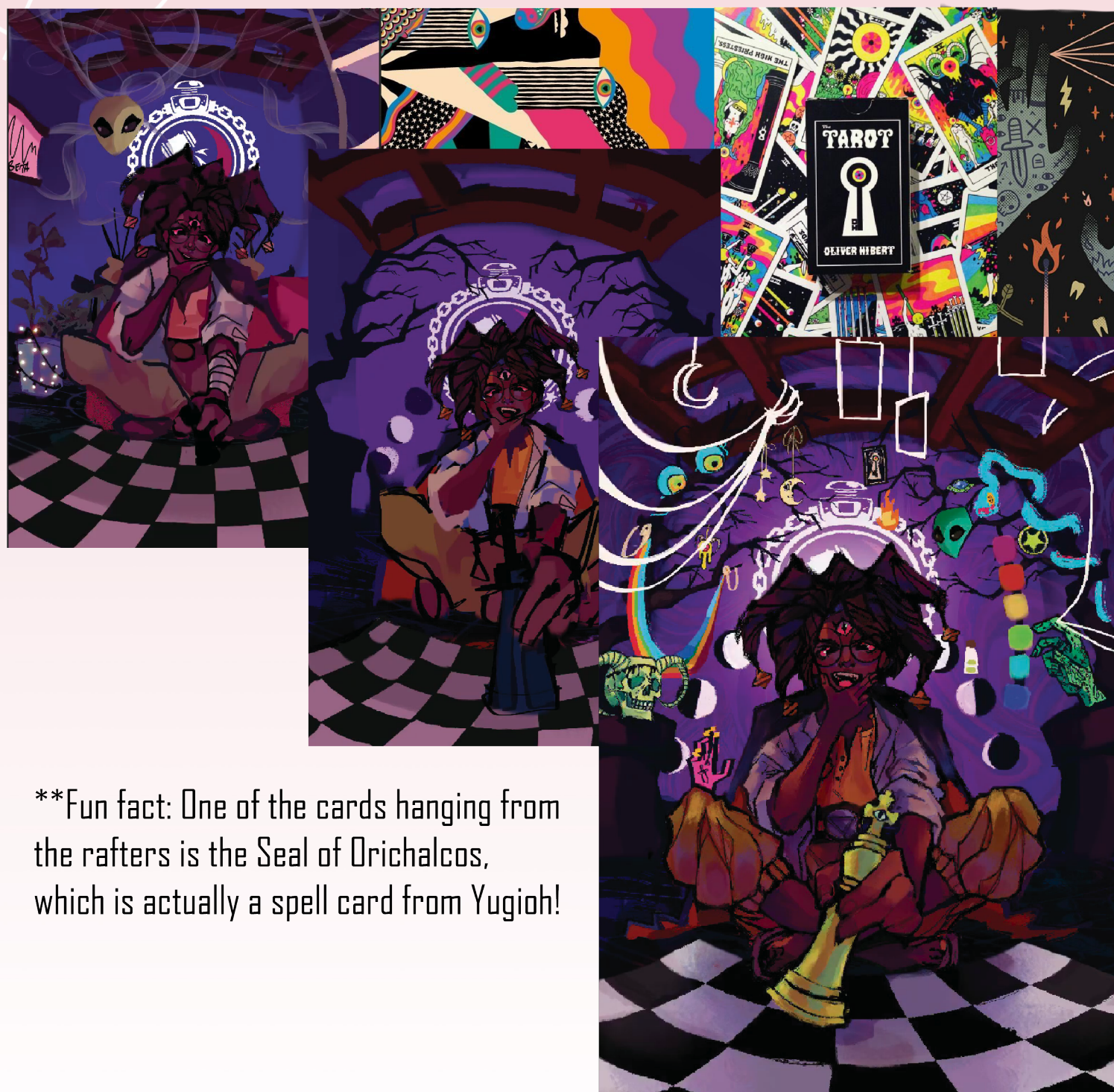
HEART
STITCHED-ON

tattoos?

CHAKRA SYMBOLS

PARALLELS TO
CANON OUTFIT





**Fun fact: One of the cards hanging from the rafters is the Seal of Orichalcos, which is actually a spell card from Yugioh!

Additional lore/backstory you had in mind for your character?

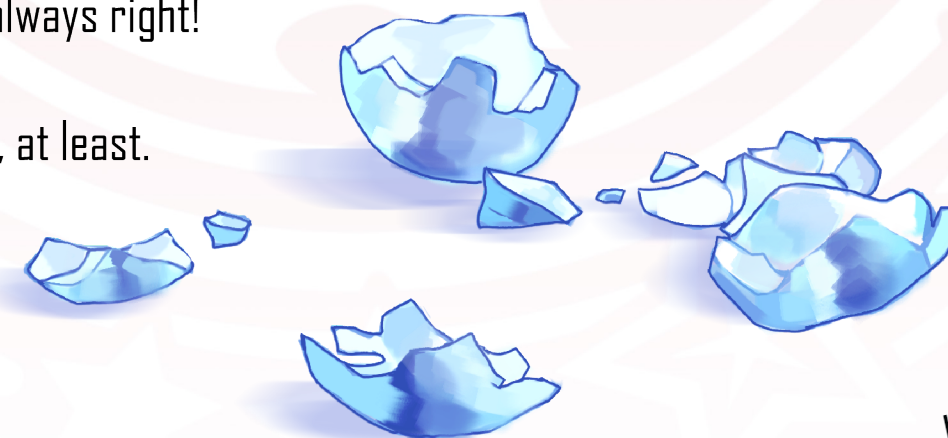
I like to imagine that Yasuhiro has a lot of resentment for those who look down on him or dismiss him as stupid, and disguises his rage from others with his goofball persona. If everyone expects him to act like a poor addled loser of an ultimate, that's what he'll be - on the outside.

He tries his best to prove to himself that he can be serious and calculating, but still retains that gullible side - he heavily believes in the occult and falls for things like pyramid schemes and scams. Of course, the only difference from canon is that those scammers tend to be found dead due to "mysterious circumstances" afterwards.

He relies on his crystal ball to show him what motive he should release next, who will commit the next murder, and who to kill off before he's outed too early.

Of course, he's always right!

30% of the time, at least.



WRITER CONCEPTS

YASUHIRO HAGAKURE BY ZENONAA

What was your concepting/brainstorming process?

I already had in mind to do something short but sweet for him, and I thought of the idea of him playing chess against Jin. I didn't want to go too big with it, but I still wanted there to be a story in there. I watched a few videos of some matches in a world tournament, though neither of them are at that level, and wrote out the first draft.

What was your favorite part of the process?

I loved going back over it to add more layers and symbolism. There are some themes in it that weren't originally intended (such as Heat VS Cold), but when I noticed them, I built upon them and I think that helps make the fic more memorable.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

Hagakure's fic is one of the shortest of the lot! It had to be interesting, pack a punch, explore his character and tell a story all in a few hundred words. I think it's easy to fall into too much dialogue or too much summary. My collab artist helped a lot with shaving off some areas while bolstering others. I think the biggest difficulty is finding that balance. Sometimes, you need a second pair of eyes for that.

Any deleted scenes you were sad to see go?

In the original, Hagakure has an angry outburst that gives more insight to his motivations.

After discussing it with my collab artist, we cut it out, which let other parts of the fic receive more focus and set a slightly different mood. Am I sad to see it go? I think the way the fic is now, this bit wouldn't fit in, so I'm fine with its removal.

"Yasuhiro's smirk lasted a few more seconds before it caved in and a sneer tore through his features.

"Don't give me that look. You all treated me like garbage, like a joke!" Yasuhiro snarled. "Like I'm disposable. An idiot. That's why."

His breath rattled his ribcage. He steadied himself, then contorted his face until he struck that signature goofball smile. Before he left for the cafeteria, he cleared his throat. Warmed up his voice.

"Oops! I must have spilt some ketchup on myself, 'right?'"

Additional lore/backstory you had in mind for your character?

Whenever I write AUs, I try to make references to the original with little nods or easter eggs. It's nice to have them connected in some way. In canon, Hagakure's dad did burn their house down with a cigarette, and Hagakure did have a run-in with Natsumi Kuzuryu. I built upon those canon events for his backstory. The guy is often ignored, treated like an idiot... the killing game is certainly a way for him to seem smart and get attention.

Anything you'd like to add?

I don't know how he lost one of those games of chess against Kirigiri. Also, the title is in reference to the tarot card! But who is the fool? I wonder.

CHARACTER CONCEPT ART

AOI ASAHINA BY CRYINGPOSSIBLY

What was your concepting/brainstorming process?

I was so hype to get Aoi bc the idea of a super cheery go-getter like her being overtaken by despair is simply.....the flavor..... For her design I definitely wanted something super cheery and modern-looking! In the end, I went for a swimwear look with shark motifs. And the monokuma sunglasses which I knew I had to have from the start.

What was your favorite part of the process?

Honestly, seeing everyone put so much thought into their character lore was super fun. This project was incredible to be a part of!!

Did you run into any struggles/difficulties while making your piece? If so, what were they?

I started rendering, left the piece for a month, then came back with a completely different style. Forget touching anything up, I started a new painting entirely! In the end, though I'm glad I pulled through!

Additional lore/backstory you had in mind for your character?

On one hand it would be delicious to have Aoi be a mastermind who managed to fool everyone, hence the lazy river of blood she floats joyously down! On the other hand, it would be so funny if all her execution ideas were purely shark-related, thus ousting her in like two days. Guess that's up to you!



CHARACTER CONCEPT ART

HAJIME HINATA BY SOCKFINCH

What was your favorite part of the process?

Probably the character design and the lore behind mm!hajime, since it was fun piecing together his motivations and general vibes! For the actual art piece, I thought finding the overall composition + lineart was the most fun even though usually I despise lineart lmaoo

What was your concepting/brainstorming process?

I wanted to pick a design that had red/green as the main colors, since that's what hajime is usually associated with! since hajime's whole schtick is that he's plain and ordinary at first, I decided to give him a plain white suit as you can see in #1, and then slowly increased the amount of stuff he was wearing LOL,, I settled with #2 because it wasn't overly flashy and also bc the overcoat (??) was fun to draw :)



I HAVE SO MUCH RAGE.

WHITE SUIT + BLACK SHIRT

*the black highlights of the design (mask, overcoat, etc) were meant to represent izuru's influence on hajime! since he's usually dressed in white (normal clothes + hope form in the original game) I thought it would be neat to have the black parts represent the other side of his persona :)

GREEN TIE :D



CHARACTER CONCEPT ART

Did you run into any struggles/difficulties while making your piece? If so, what were they?

The hardest part of my piece was probably just drawing all of the characters LOL.. I haven't drawn such a large piece with so many characters in ages ;v;

Aside from that, the other hardest part was probably picking out where to start with hajime's design, since he's known to be one of the plainest characters in dgrp :) it was fun to tinker around with tho!

THINKING EVIL THOUGHTS

HEY BRO WHAT DO YOU WANNA EAT

THE SOULS OF THE INNOCENT

A BAGEL

Noo OoOo

TWO BAGELS

Interesting...

buffering...

I AM THE MASTERMIND! DANGANRONPA FAN ME

Did you run into any struggles/difficulties while making your piece? If so, what were they?

Trying to figure out a mastermind design for Imposter was a huge struggle for me. I wanted to highlight their individuality, I wanted them to look cool/badass but that would create a contradiction since! imposter does not have an identity! thats the whole point!

I had the idea that they could wear a monokuma(monokitsu?) mask and a robe to obscure their body but honestly it looked kind of strange(bad). I also tried a glitch combo between the sdr2 characters(I did that for the QA!) but that left 0 remnants of self/identifiable traits also since 90% of the cast is skinny.

Ultimately they are most recognizable with the twogami disguise but it wouldnt make sense for Imposter to maintain that look. And a lot of people who do not pay attention to Imposter wont remember their true face shown in the anime(shown in the rightside mirror). Its a shame they died so early in the main series. I wracked my brain on this for quite a while before realizing that they do not in fact need a mastermind disguise! The mirrors were planned before I even decided that! mind blown.

Anything you'd like to add?

For someone who likes drawing quick and simple, the Hinata photos were a bit of a pain to draw all individually, so take a look at them! My favorite is the framed photo at the bottom right. cute, right?

Additional lore/backstory you had in mind for your character?

Instead of Monobear, they have Monokitsune. In the first draft, their outfit resembled a kitsune, and they claimed themselves to be one. Really, they just had the power of virtual reality on their side. Also, I didn't want the Imposter to be evil. They have no plans for world domination, or mass murder. They just want to be loved, though admittedly this isn't the best way to go about it.

Any deleted scenes you were sad to see go?

The first version of this fic is entirely different! It took place during the climax of the story, with the Imposter revealing their identity, and rather than disguise themselves as others, after their 'death', they body-hopped between people. Not only did they have no identity, they didn't have their own body either! Ultimately, the story was changed so the Imposter could showcase their abilities, but the motive remained the same. They also kept their lair, which is nice. The final version is based off a remark that Hinata made in the first version.

Also, the bits where the Imposter imagined becoming Hinata were toned down a bit because they were kinda too graphic haha.

Anything you'd like to add?

Yeah, I broke the fourth wall with the 'plain as the silhouette of an unknown culprit in a murder mystery visual novel' simile. Keep scrolling.



NOTES:

- cottagecore
- soft, approachable, trusting vibe
 - ↳ obviously misleading



What was your concepting/brainstorming process?

turning mahiru into a mastermind was a little challenging, given that shes not as much of a straightforward concept as most. shes genuinely kind and caring, yet blunt - which can be tough to juggle when you want something to still feel in character... yet also evil. parabola beam did an insane job writing the accompanying fic so i was lucky to have a lot to work with!!

then came the design... after i settled with a deceitful mom-like figure for her, i started scavenging pinterest for inspo. went with modest cottagecore elements & silhouette, with the "evil" making more of an appearance on the colors (the deep red, lol). i also wanted to keep some of her main outfit reflected in the final, so i grabbed the plaid of her tie and plastered it everywhere

What was your favorite part of the process?

definitely designing!! once i got into the swing of things it was super super fun

Did you run into any struggles/difficulties while making your piece? If so, what were they?

fixing the colors for CMYK:)

Did you run into any struggles/difficulties while making your piece?

If so, what were they?

Mahiru is the type of person that I would love as a big sister or a mentor-type. She's so dependable and I really respect that in a person. So, to write my favorite aspects of her in such a way where she's deeply manipulating others was emotional and difficult for me. A lot of her wording and grooming came from some personal experiences where I was let down by people that I had once respected. It was bittersweet, though, because I think writing is my one safe place to organize those experiences and feelings, and transform them into something that can actually be really cool.

Anything you'd like to add?

I adore Mahiru, but I feel as though she's less popular in the fandom. I really put it upon myself to bring her charm points to the forefront with a creepy spin and sort of ""do right"" by her. I poured my heart into it, so if I can make even one person think ""wow, Mahiru's actually kind of cool""-then I consider that a huge success!

I selected the title 'Aperture' because it is a photography term used to describe the opening of a camera's lens-in the story and in her Q&A, I make allusions to Mahiru's use of photography as a 'window' into other points of view. She uses the scenes she frames to her advantage when talking to Hiyoko/conditioning her to join her side-seeing her point of view, looking into the windows she has set up.

What was your favorite part of the process?

I really enjoyed the character design phase!

What was your concepting/brainstorming process?

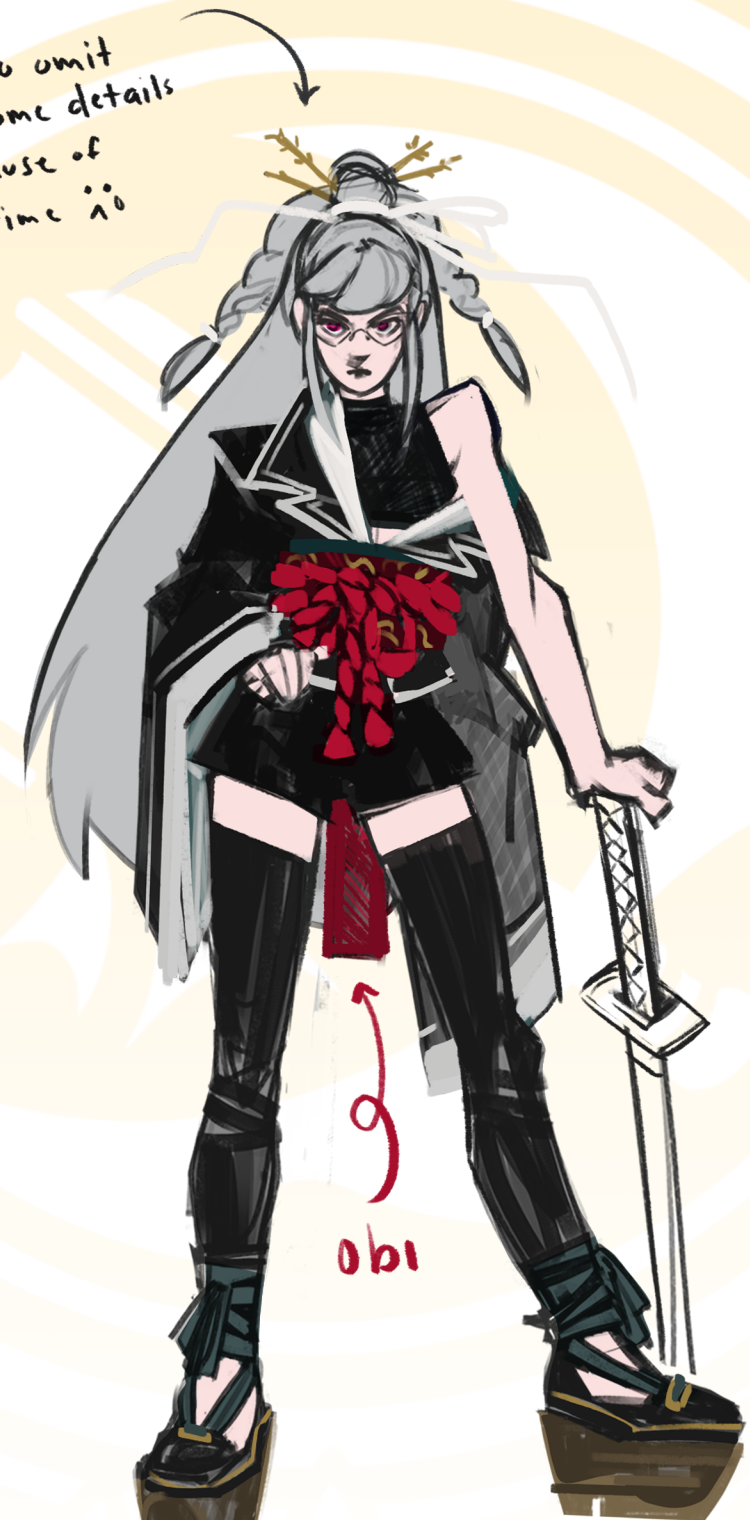
I first start by coming up with an idea/backstory and then concepting character designs to fit with it. Afterwards I do thumbnails for the overall piece until I find a composition I'm happy with. Then I repeat the process until I hit the rendering phase, and make everything look nice until I think it's done!



Older concepts with skirts + pants!



Had to omit out some details because of time :o



Did you run into any struggles/difficulties while making your piece? If so, what were they?

I did, I had a very hard time finding a composition I liked, especially since I've never done a two page spread before! I also had a hard time coming up with a storyline that was interesting and unique to my characters. But in the end, it all worked out! :)

Originally a mob themed backstory!





What was your concepting/ brainstorming process?

I wanted to give Ibuki a cyberpunk rocker feel. I think that while I was brainstorming, I took into consideration, her original design with the gas mask, as well as my own take with neon lights and straps.

What was your favorite part of the process?

My favorite part was for sure making sure that the scene I drew fit her personality- I had a lot of fun brainstorming her poses and her outfits.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

I wanted to draw her with bright neons lights, but I for sure had a hard time making sure that the piece wasn't too chaotic as I was doing it.

HARNESS /
BELTS
:P

GAS MASK /
SPEAKERS
(AMPLIFIES HER VOICE)

THE CHUNKIEST
OF SHOES

CHARACTER CONCEPT ART HIYOKO SAIONJI BY RENKKAI

What was your favorite part of the process?

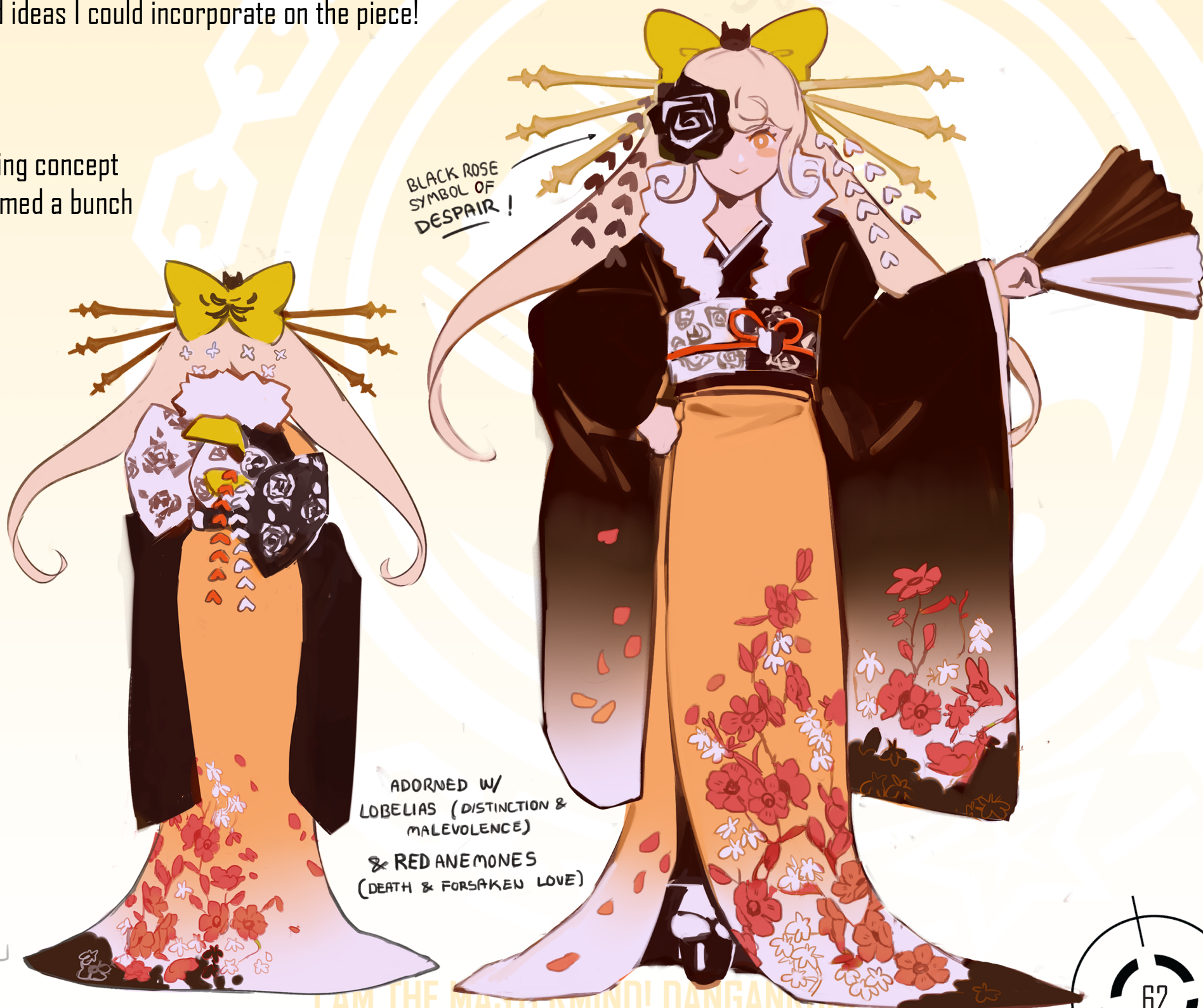
Coming up with the color palette and thinking what details and ideas I could incorporate on the piece!

What was your conceiving/brainstorming process?

Starting from the idea of Hiyoko's title, I thought the most fitting concept would be manipulation through dance. From there, I brainstormed a bunch of ideas and researched various existing tales and stories to get inspired, settling for the idea of fairy circles dances and an endurance dance to the death.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

Settling with only 1 idea for the illustration! Also, making a design that was different enough from the original, and mastermind-like enough but still recognizable, alongside choosing what details to keep or discard.



What was your favorite part of the process?

My favorite part of the process was designing/fingding reference for Mikan's outfit! ^^ I really enjoyed the background story part too! It was a lot of fun brainstorming the character's personality and her motives based on the AU ><

What was your conceiving/brainstorming process?

I started with the idea of "If Junko is not here and Mikan continues to be bullied, what will she do?"

After some thinking, my understanding of Mikan is that in order to balance herself with bullying that she gets from school, she takes care of patients and feels satisfied with herself through their trust. So in the MM AU, the reason that she started a killing game is to "fight against bullying" or satisfy her desires of punishing the bullies and getting the trust of people.



What was your concepting/brainstorming process?

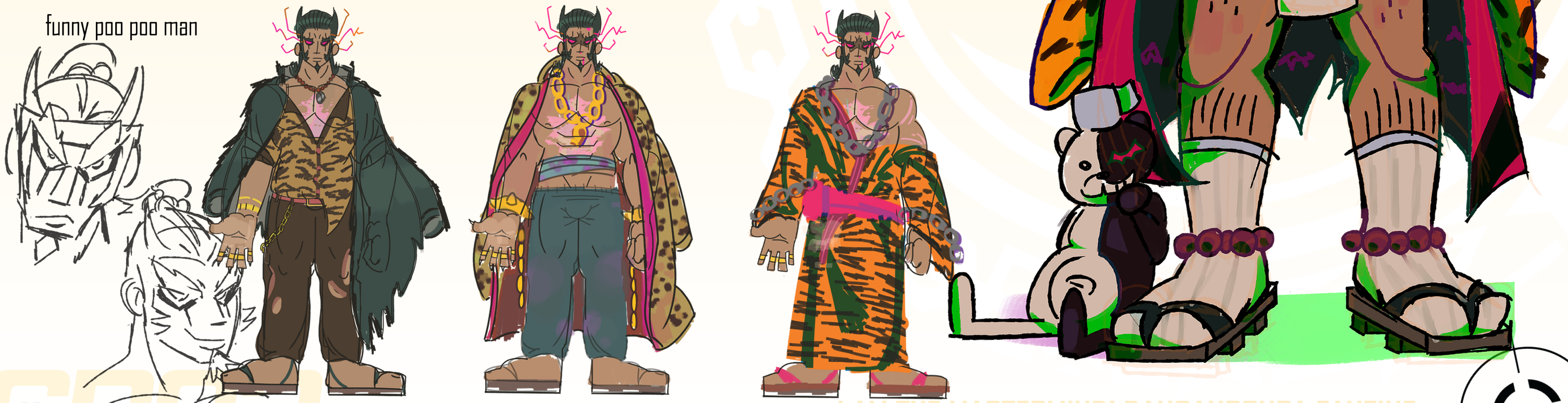
Nekomaru is the Ultimate Team Manager, so at first I thought it'd be best to give him a Yakuza or leader inspired design. However, I couldn't really think of anything good for him to wear as a Mastermind design, other than a suit and tie... So I ultimately decided to bounce ideas off of his goofy in-game character. No pants and a cape!! Yes! My magnum opus!!!!

Did you run into any struggles/difficulties while making your piece? If so, what were they?

This was my first zine, so making this piece was a pretty BIG deal for me. I am more well-grounded in animation, not in illustration!!! It was challenging for me to avoid comparing my piece to the other experienced contributors, but I pulled through and I also had fun! I think I've certainly learned a lot about the zine-making process, and I am grateful for the opportunity to have worked as an artist. Thank you, IAMM team!

What was your favorite part of the process?

funny poo poo man



CHARACTER CONCEPT ART GUNDHAMTANAKA BY FENKKO



What was your concepting/brainstorming process?

i looked for details from gundham's backstory and dialogue to use as inspiration. the reference to 'the lion king' in gundham's execution and his scar inspired the animal pelt, as well as the reference to 'be prepared' in my illustration.

gundham's very funny and melodramatic. he's also a bit of a sad character with how distant he feels to humans other than his mother. it was difficult to think of how to make gundham a real villain while still staying true to these parts of his character, but one day in the zine server i joked about mastermind gundham being evil since he was raised by hamsters, and things kind of fell into place from there.

comedy and tragedy all in one! that's gundham tanaka.

hamster silhouette!

originally, the paws cradled gundham in a perpetual hug.

the fangs cast shadows in a way reminiscent of princess mononoke, a girl raised by wolves, engaged in a battle between humanity and nature.



mastermind gundham wears his mother's pelt like a cubone wears its mother's skull.

big hamster...



GUNDHAM THE HAMSTERMIND

can that animal pelt really belong to a gigantic hamster?! who knows...

I AM THE MASTERMIND! DANGEROUS FANZINE

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"I'm the offspring of an angel and a devil, a cursed being shunned and rejected by the world!"
- Gundham in FTE 5

CHUUNIBYOU DESIGN:

SHOUNEN VILLAINS IN GENERAL

DEVIL/ANGEL DICHOTOMY

BANDAGES

HAM KING DESIGN:

HERACLES' LION SKIN

SCAR FROM LION KING

PRINCESS MONONOKE

CUBONE, THE 'LONELY POKEMON'

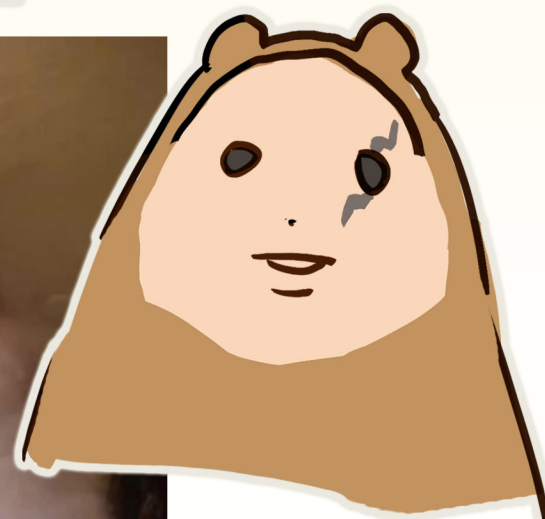
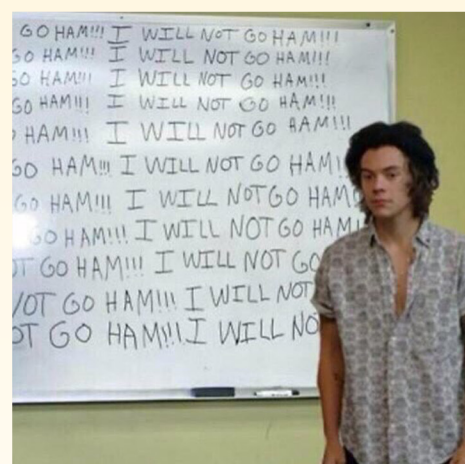
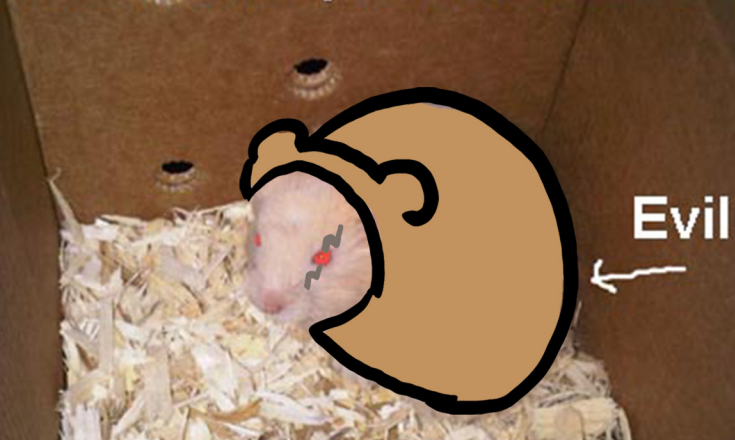
67

CHARACTER CONCEPT ART

Don't Be Fooled By All The Cute Fuzziness



Don't Be Fooled By All The Cute Fuzziness



I AM THE MASTERMIND! DANGANRONPA FANZINE

CHARACTER CONCEPT ART

NAGITO KOMAEDA BY ARYLL

What was your favorite part of the process?

I had a lot of fun analyzing the various elements of Nagito's outfit and design choices in Danganronpa to find a consistent theme! There are a lot of neat little details that I discovered in that process, and it gave me an even better appreciation for him!

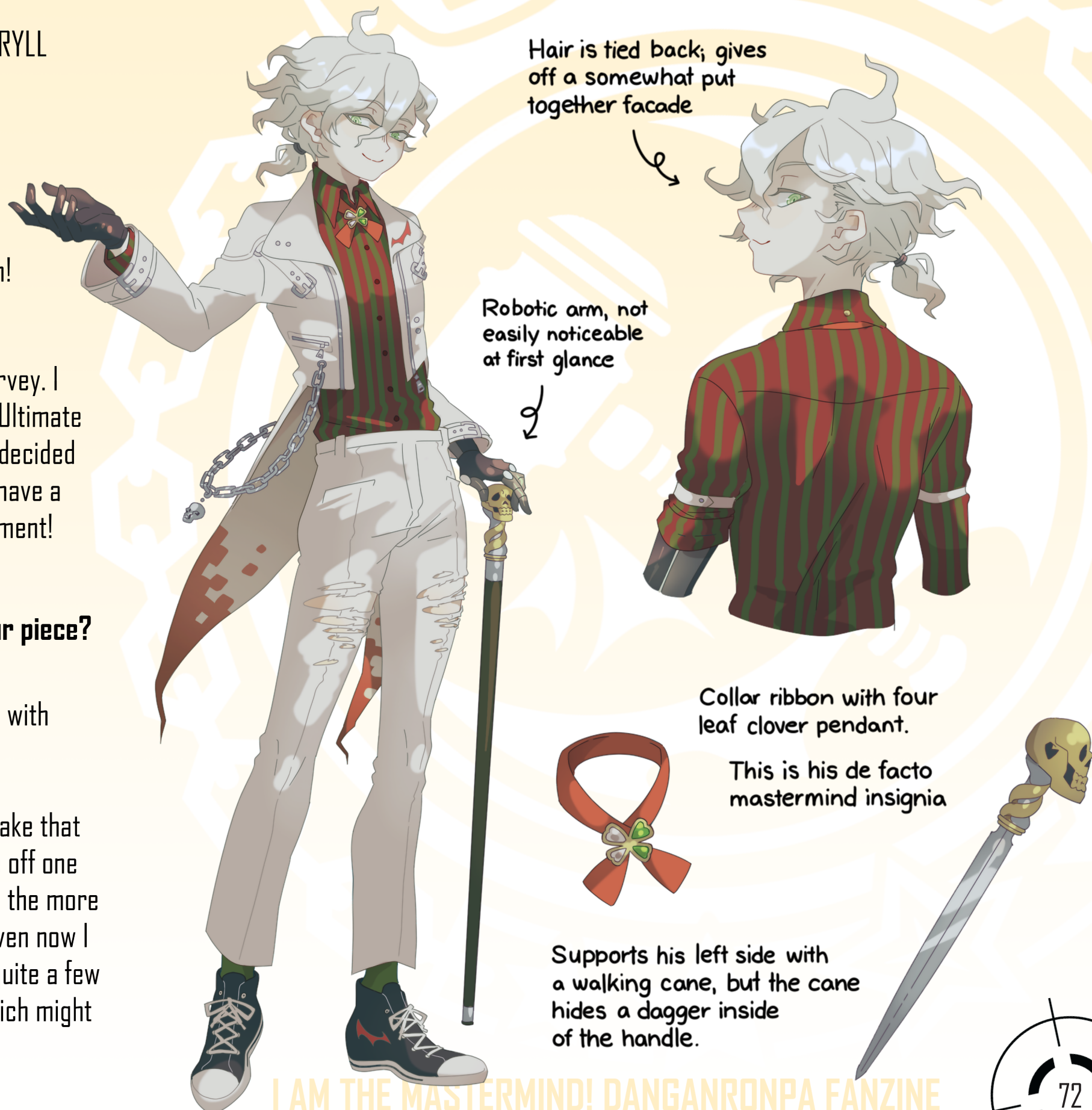
What was your concepting/brainstorming process?

If I could put it into a short and simple phrase: Chaotic Steve Harvey. I really wanted to find a visually interesting way to tie in Nagito's Ultimate Luck to the overall theme of his Mastermind self, so in the end I decided to go with a game show host sort of vibe, where the executions have a terrifying game of chance element to them to amp up the excitement! He certainly looks like he's having fun, doesn't he?

Did you run into any struggles/difficulties while making your piece? If so, what were they?

Have you ever tried to combine the dapper game show host look with grunge goth aesthetic? No? Don't do it...

I was really committed to my concept, so I was determined to make that mashup of design elements work. I wanted his silhouette to give off one vibe (formal) and his actual profile to give off another (punk), so the more Nagito-esque elements are present in the details of the outfit. Even now I wonder if I was able to successfully pull my idea off. I received quite a few comments that Nagito's design reminds them of the Onceler, which might continue to haunt me for a long time...



CHARACTER CONCEPT ART CHIAKI NANAMI BY TOKI

What was your concepting/brainstorming process?

I wanted to do something related to AI and the Neo World Program so my idea for Chiaki is inspired by Roko's basilisk, a thought experiment about AI! I liked the idea is that a sufficiently powerful AI could be so empathetic of humans that it'd create an artificial hell and simulate of evil people in it to punish them. I altered that a bit to fit Chiaki's character and values. Basically she's a super powerful AI, eventually siding with the Future Foundation that uses her power to fight evil, thus her classmates since they are all Remnant of Despair. I thought it'd be interesting to make her into a "good" Mastermind!

For the design I wanted to make her look like a hero while keeping her childish side so I thought of a magical girl theme which also

Did you run into any struggles/difficulties while making your piece? If so, what were they?

CMYK conversion :(and finding a Mastermind motive for Chiaki! She's usually kind and caring, I couldn't see her doing anything bad, so it was pretty challenging! Though I'm very satisfied with the final concept, I hope it's interesting to have a "good" Mastermind!

Also I started my piece over because I hated the first version lol

What was your favorite part of the process?

Designing and messing around with pixel art!



final design



early designs



Additional lore/backstory/easter egg

There's a giant Usami in the background!

Chiaki has Usami Robots she uses to fight Monokuma in Towa City or other areas with strong Despair influence. She can see the world through Usami's eyes on the TV screens. Looks like one of them has met Komaru!

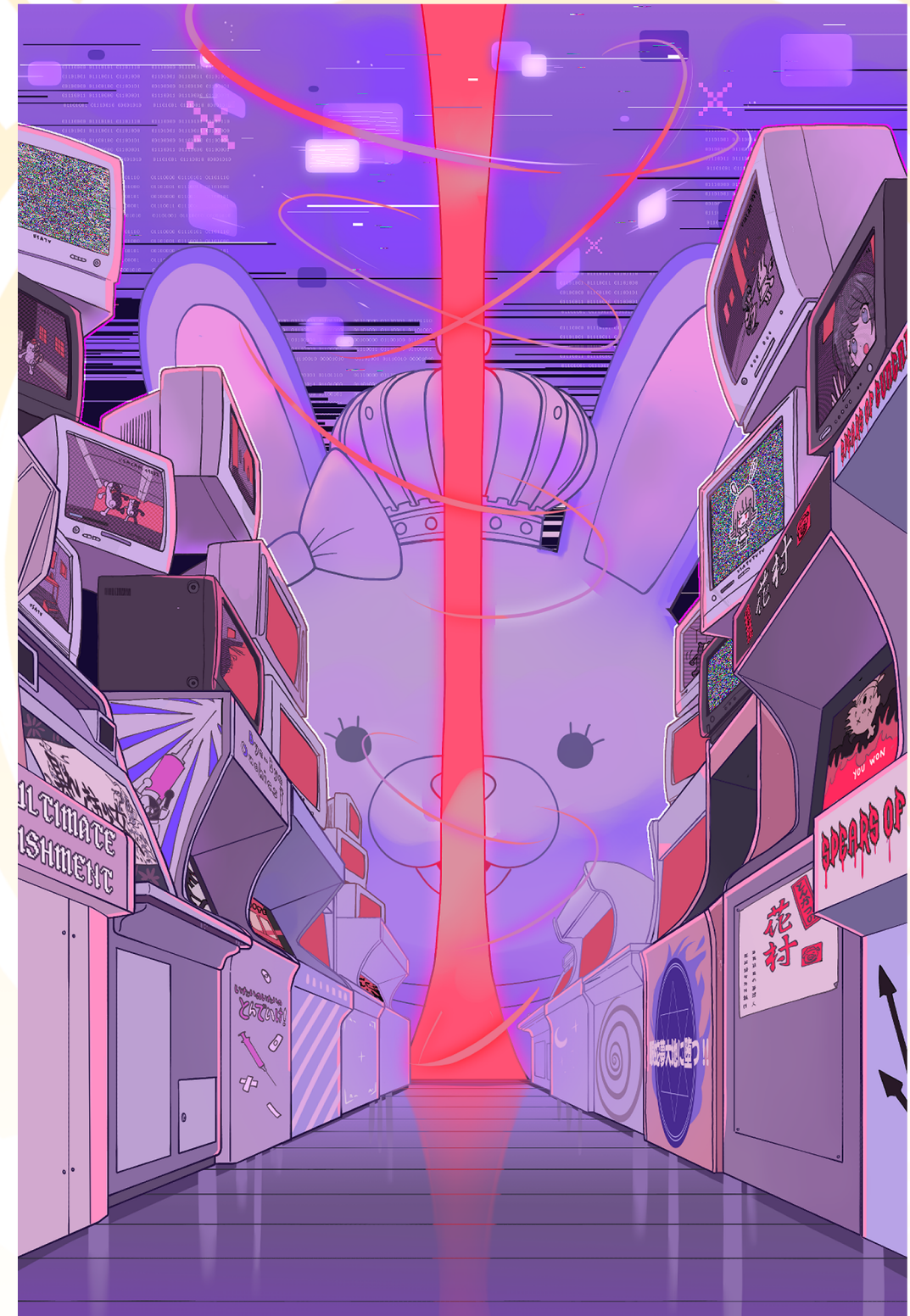
Remnants of despair are trapped in the arcades behind Chiaki, where they're forced to undergo their execution or some kind of punishment over and over.



sketch



mastermind chiaki sprites for the Q&A



big bang usami

CHARACTER CONCEPT ART KAZUICHI SODA BY CIATORU

What was your favorite part of the process?

fixing his wretched canon hairline.

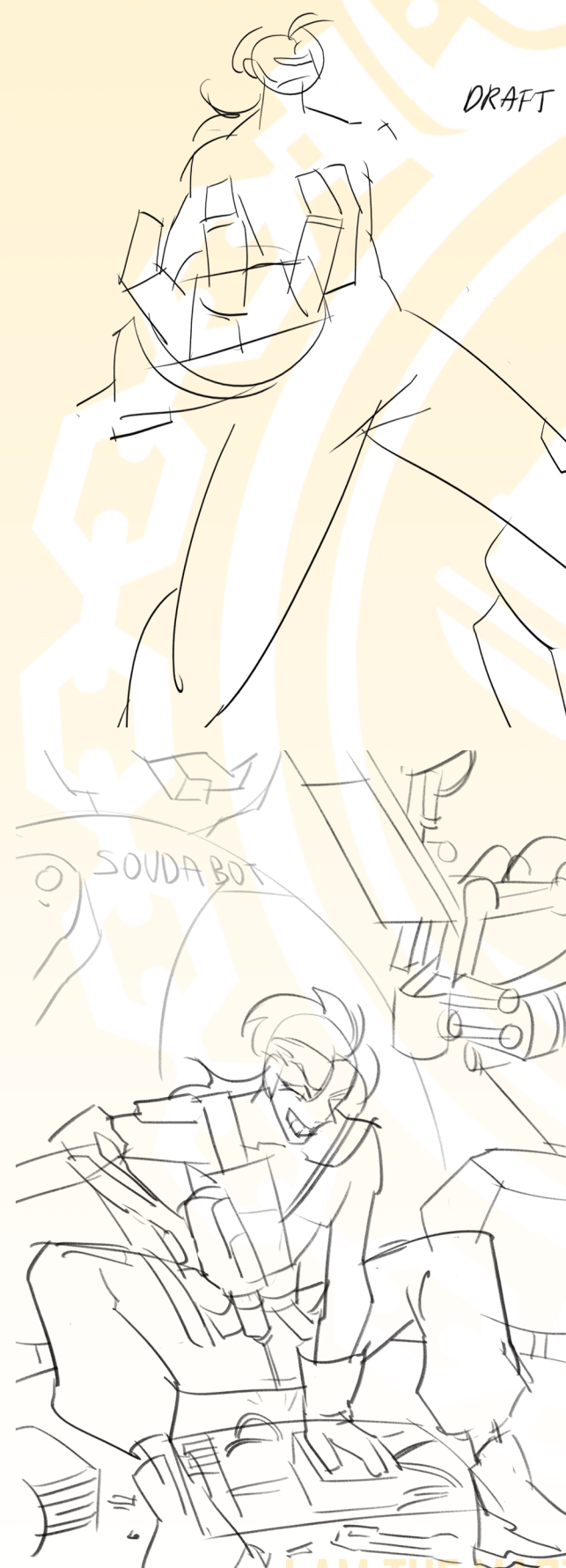
What was your concepting/brainstorming process?

i always knew i wouldn't be able to seriously draw an evil kazuichi without laughing... so i went with the funny route :^). the joke is that he thinks he looks so evil and bad with his eyeliner and spiky hair, but really he's just some overemotional guy building mono-kuma cars. i planned for the piece to be in a comic format where sonia walks into his evil lair and he's caught making some terrible machine.

design wise, i definitely wanted to keep his mechanic aspects while making his edges sharper and more... threatening. even if he isn't really. i'm a big fan of mech so i just wanted to give him a robot arm! those droopy joggers and big sneakers are also very funny to me.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

i had a bit of a time choosing the color palette and swapped through every color combination possible before being able to settle...

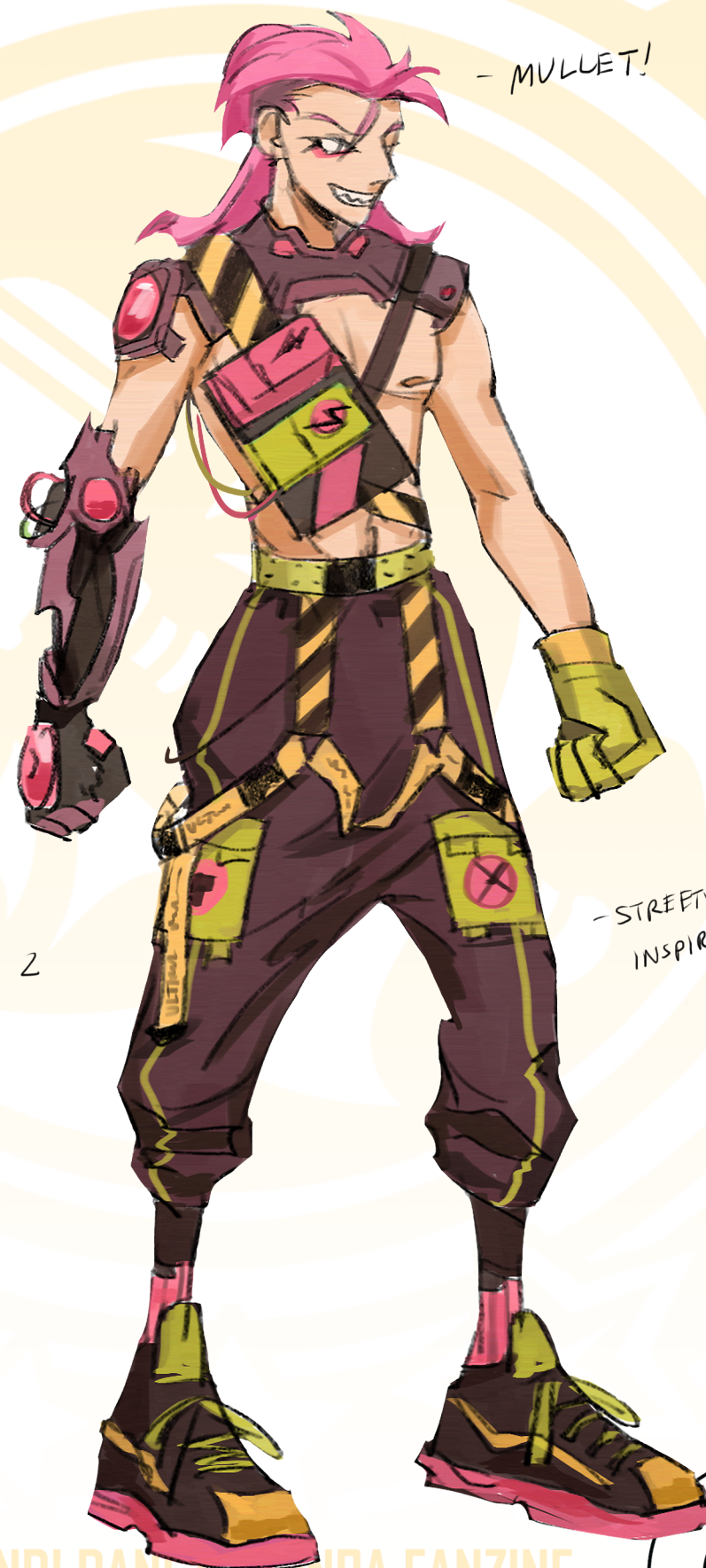


DRAFT 1

- MULLET!

DRAFT 2

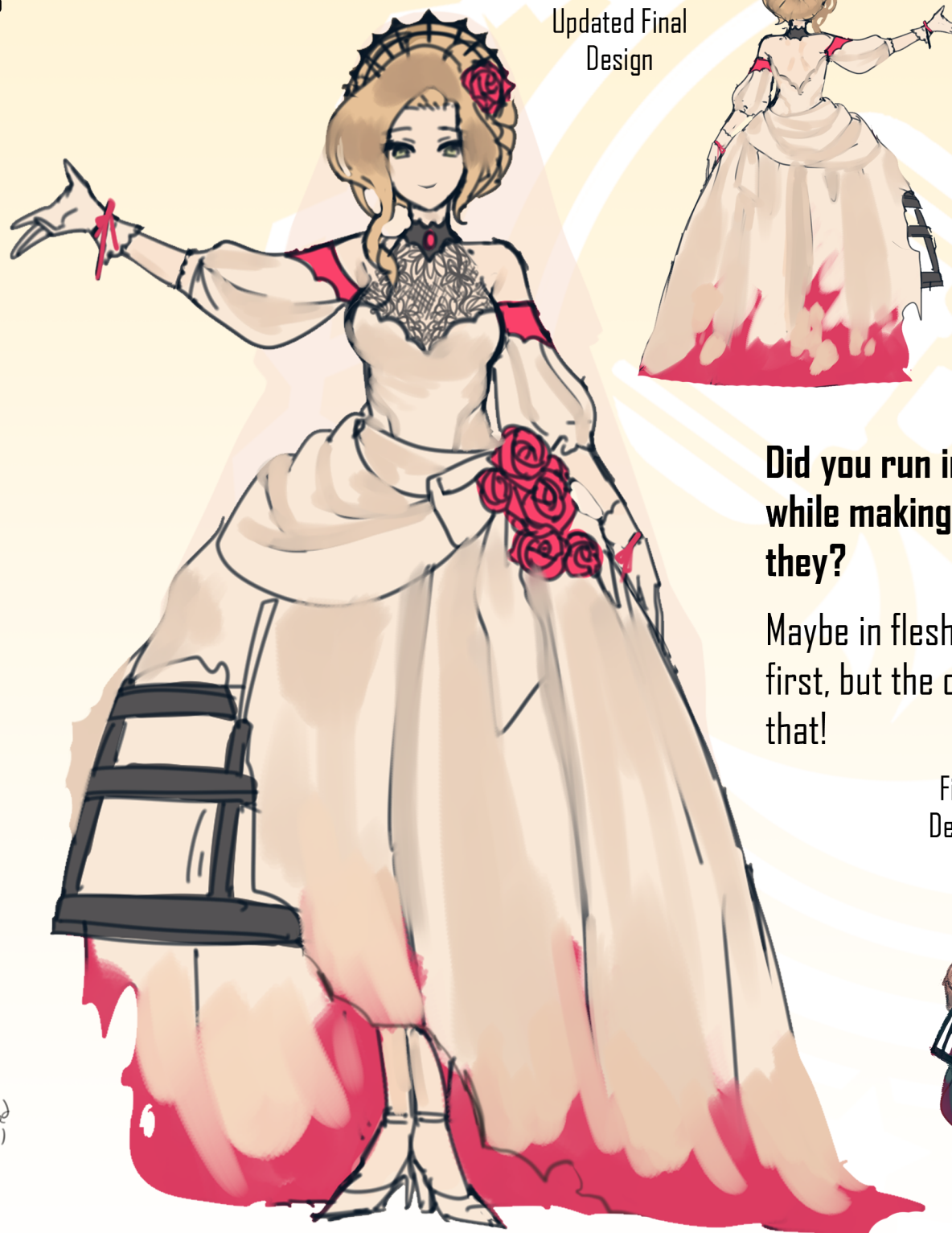
- STREETWEAR INSPIRED



I AM THE MASTERMIND! DANGANKUNPA FANZINE

What was your conceiving/brainstorming process?

Honestly my image of Mastermind Sonia at first was more of a queen-of-hearts esque aesthetic. I was stumped for a while but then I watched a review of the bachelorette on youtube and went 'Danganronpa is just the Bachelorette with murder' and it just grew from there haha! My first concept was that the reason sonia became the mastermind was so the winner could prove themselves as worthy enough to be her one true love, but it changed a lot later on thanks to the feedback and info I got from the team!! For the design I wanted to make her have a 'Innocent and beautiful but there's definitely something really wrong here' and that's about it! I wanted to show a contrast between her princess personality but how she is ruthless in getting what she wants!



What was your favorite part of the process?

My favorite part was designing Sonia's costume and her backstory/ motivation!

Did you run into any struggles/difficulties while making your piece? If so, what were they?

Maybe in fleshing out the concept at first, but the others helped me out with that!





What was your concepting/brainstorming process?

For Akane, I wanted to portray some of her scrapped elements such as originally being perceived as Hajime's rival. She yearns for a good fight. It's instinctive, carnal in its wicked nature. I wanted to blend these characteristics together with her mastermind persona. While despair is all fun and games, it's the thrill of the battle that really has her up in arms. She's fought so many people before that the only thing left for her now a battle of wits, survival like no other. That's the killing game for her: it allows her to seek out the strongest opponents, and to her, that's Hajime, the one who leads the class trials. She wants to satisfy her need for fighting, for food, for bloodlust, and in the final trial, when she can pull out all the stops and put her life on the line against someone who's proven himself worthy, only then will her hunger be sated. Zoe did an amazing job by showing Akane's more playful, sneering side in her artwork, too, as it really helped me navigate between the malicious and cocky parts of her personality!

What was your favorite part of the process?

Coming up with dialogue for both characters was a real treat for me! For Akane, I loved how I could make her so similar to her canon self while also ramping up the elements of her rivalry with Hajime and starvation for battle.

Additional lore/backstory you had in mind for your character(s)?

While writing Akane, I kept in mind all of the agony she endured while growing up. She had to put food on her siblings' table. She had to get stronger to live in a world that sought her demise. Everything was a challenge to her, one that she forced herself to overcome, but it left her needing more. It twisted her insides, leaving her hungry, mouth watering for that taste for victory. As for her relationship with Hajime, she truly respects him. She thinks he's an incredible opponent, someone who came from nothing and made something for himself. He's like her. They were nobodies who became somebodies, surviving so many trials in their lives until they came together for one final battle.

Anything you'd like to add?

Akane and Gonta make eye contact, and she immediately launches at him for a good brawl.

Any deleted scenes you were sad to see go?

In the original draft for Akane, she was going to use actual truth bullets, but Mod Sel made an excellent point in that it didn't entirely suit her character. She's a brawler, not a shooter. Keeping that aspect more metaphorical really helped me with Akane's character.

"Couldn't even give me a minute to savor it, huh?" Akane jeered, glancing at her remaining skewers. The meat buns, neatly crafted in the image of her opponents, wafted a strong, hearty scent around her.

Fuyuhiko shook his fist, snapping, "Savor what? The fact that you're responsible for Kazuichi's death and all this crap?" He narrowed his eyes on her other hand. "And what the hell are you doing with...those things?"

Prompted by Fuyuhiko's inquiry, Sonia clasped her hands together and met Akane's glower. Her sneer carved an uneven, wicked line into her cheek. Her skin seemed stretched to the limit, the prominent lines on her face reminding Sonia of the handiwork of ancient craftsmen working with the strongest marble.

In Akane's free hand were bullets. Electricity crackled along their long, thin edges. They hovered between the spaces of Akane's calloused fingers. She twisted her wrist and aimed her index finger at Hajime, her thumb nestled by her knuckle, the bullet loading into place above her hand.



CHARACTER CONCEPT ART SHUICHI SAIHARA BY PHANTOMORROW

What was your concepting/brainstorming process?

As an artist assigned to collab with a writer, I believe Hen and I wanted to establish when MM Shuichi's story would take place first since that will be our main foundation for both the fic and accompanying illustration! Once we determined the setting, Hen provided a key scene/phrase from their fic for me to reference when brainstorming compositions!

For his character design, I put together an inspo board of fashion that Hen and I both enjoy and also wanted to include Kyoko and Junko because I thought making a nod towards the OG detective and mastermind would be a neat touch especially considering Shuichi's character in our MM universe!

When the designs were finalized, I got started on the actual illustration itself and with each check-in would do my best to reference Hen's drafts when visualizing details to go along with the piece throughout the production stage!

What was your favorite part of the process?

Collabing!! The IAMM zine was my first writer/illustration collab experience and it was so much fun! Hen was super kind and cool to work with, I feel like I learned so much during the whole process and bringing their ideas to life was such a treat! It was also a lot of fun getting to discuss and think about MM Shuichi together! I think we both found ourselves becoming more attached to him with throughout the project haha MM SHUICHI GOOD! >:]

shoulder holster with bullet case (blue and purple, truth and lies, consent and perjury... a nod to V3's game mechanics and shuichi's role as a protagonist)

gloves and zipper collar based on kyoko kirigiri's outfit

perjury eyes inner lining pattern (V3 eye imagery tasty and reference to shuichi's fear of eyes)

shuichi's cap design but they are edgy boots now lol

monokuma eye/team danganronpa logo shaped ahoge and under eyelashes look

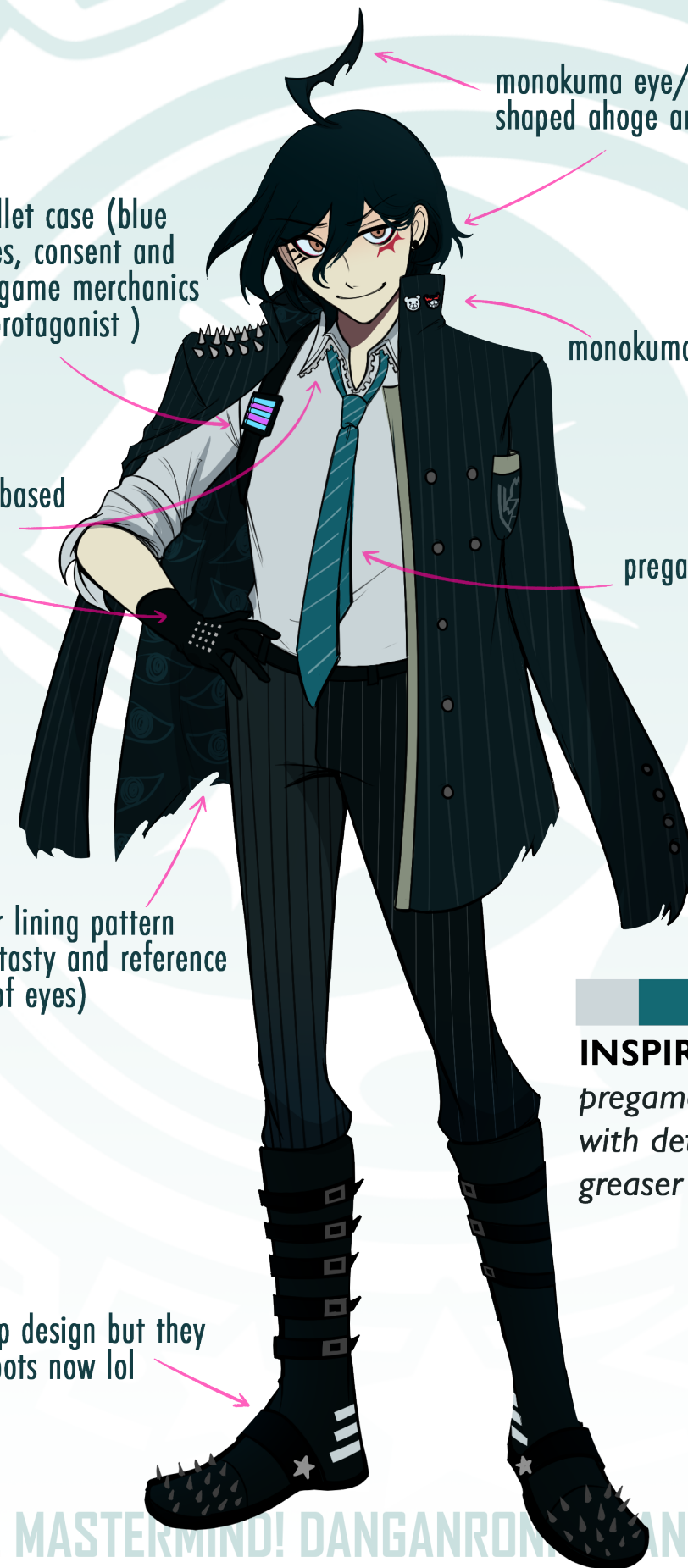
monokuma bears from junko's design

pregame/prologue tie



INSPIRATION:

pregame/in-game design along with detective noir, punk, greaser fashion elements



CHARACTER CONCEPT ART SHUICHI SAIHARA BY PHANTOMORROW

Did you run into any struggles/difficulties while making your piece? If so, what were they?

Oh man so during the concept phase, I came up with quite a few beta designs because I got so indecisive with ideas that narrowing things down to a final look was a challenge for sure...

From his outfit... to his hair... and even make up... my brain was overwhelmed with so many details that rather than just thinking over which design elements I liked or would look nice first, I ended up sketching each thought as it came to mind which took a lot more time and energy! I ultimately ended up having to ask for some help because making a decision was taking a lot longer than I would have liked but after receiving some feedback from my collab partner and fellow contributors, I was able to overcome this hurdle yaaaay! (Thank you all so much btw! I probably would have still been struggling without everyone's help lol) I'm really grateful because I think the final design ended up being something I'm happy with and looking pretty cool if I do say so myself hehe<3



STANDARD

HAIR BEHIND EAR

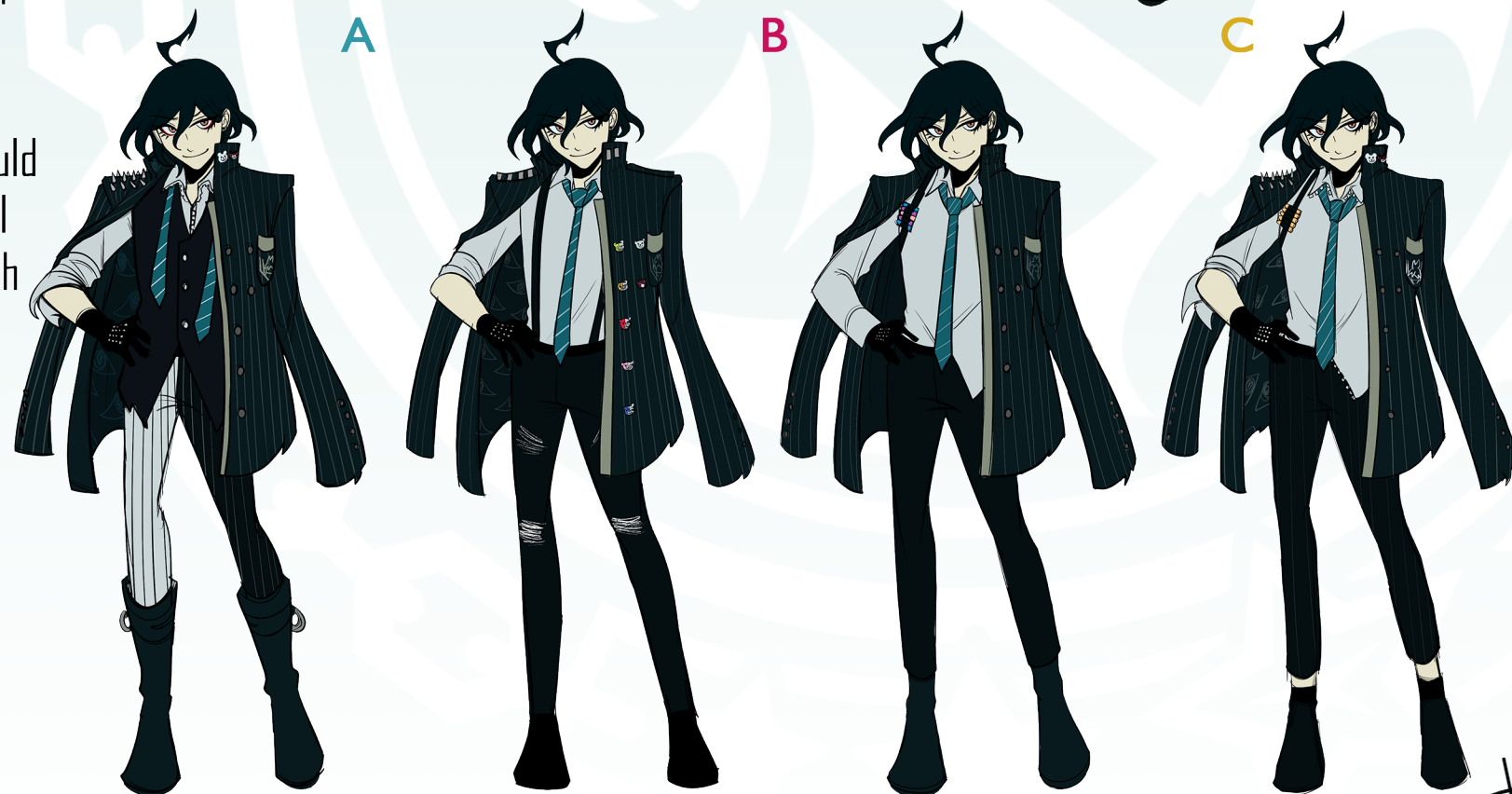
MESSY



A

B

C



A1

A2

A3

A4

What was your concepting/brainstorming process?

I love... pregame AU. I think it's very fascinating esp. as someone who loves the redemption/corruption trope. So, right from the beginning, I knew I was going to go with the 'pregame' timeline and make it more introspective from Shuichi's end.

What was your favorite part of the process?

Collabing with phantomorrow :cry: and exploring his ingame relationship with Kaito

Anything you'd like to add?

while most of the v3 timeline is the same, Shuichi's last survivors were supposed to be Kokichi, Maki, and Kiibo. Kaede genuinely kills Rantaro in the beginning; the 5th trial would kill Tsumugi and Himiko, and the 6th would kill Kaito and himself. Kokichi and Kaito's plan to end the killing game does catch him by surprise. If there are any plot holes, it's because Shuichi made a mistake. Not me. It's Shuichi.

Additional lore/backstory you had in mind for your character?

I never actually wrote it - but the story was supposed to also include his relationship with Kokichi and Kaede. Unfortunately, word count... if I could make the page roll out like a scroll when people opened it, I would've. Shuichi's emotions towards Kaede were very similar to his feelings for Kaito, while Kokichi was a source of frustration. It's not covered much, but I did imagine Shuichi to be a fairly normal but lonely high schooler before he auditioned for DR; his interactions with Kaede and Kaito were very much his first profound friendships.

CHARACTER CONCEPT ART

What was your favorite part of the process?

i think brainstorming with Hen abt what kaede actually does during the runs was the most fun!! all i thought about was "how can we make her more miserable" LOL

What was your concepting/brainstorming process?

for concept: i took inspiration from old traditional pianists, such as Beethoven and Mozart, and wanted to somewhat have kaede's outfit resemble theirs in that era. her outfit is heavily influenced by noble men's 18th/19th-century French fashion and is a bit old-fashioned, though i added bits of hair accessories to make it a bit more fun for her. i'd be lying if i didnt say it reminded of that one piano recital episode from *Tom & Jerry* hehe

for piece: because her mastermind motives are not ill-intended, i instead wanted to emphasize the agony of having to cleanse and repeat her hope over, and over, and over again. i thought this could be the most apparent at the end of every run when she resets, considering that she is at least most consistent with that.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

converting to CYMK colors :(((

also, kaede's hair was changed halfway through! originally she was just gonna have her original hair but more messy due to lack of personal care during her game. i changed it to tying it down to not only make it cuter but appear as though she's trying to make an effort to look presentable, though her hair is still a bit messy.

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KAEDE AKAMATSU BY PAINTVIVIDLY



final design <3



*alternative design

sketch of back of hair.
her hair is tied up like this bc
there is no way im giving her
a white powdered wig!



I AM THE MASTERMIND!

What was your concepting/brainstorming process?

Kaede acted as the martyr in the original V3 timeline, so it was interesting to speculate on how she would cope after surviving the killing game. I really wanted her central character to remain the same despite being the mastermind... I remembered that they brought out Gonta's AI for the fourth trial and I tinkered around with the Virtual Reality AU until I got to my final idea!

Did you run into any struggles/difficulties while making your piece? If so, what were they?

There is a lot of background information to Kaede's motives/story and it was difficult to say all of it succinctly without sounding like I was monologuing a ton of exposition lol

Additional lore/backstory you had in mind for your character?

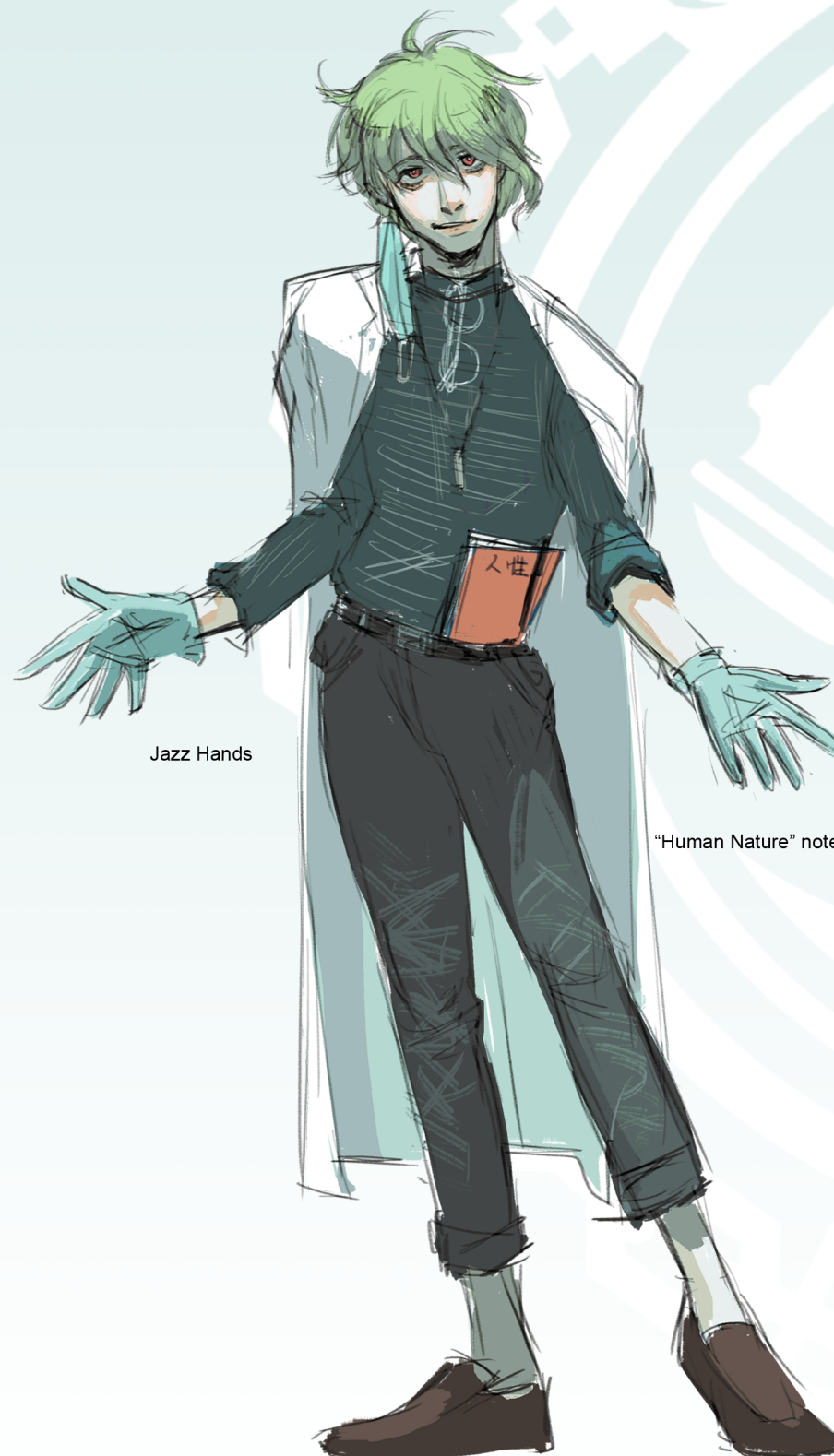
In this timeline, Shuichi ended up dying during the first trial. Everything else event-wise was the same, which produced Maki, Himiko, and Kaede as the final survivors of Tsumugi's killing game. This AU operates on the idea that Tsumugi fabricated the audition videos and that the Future Foundation does actually exist.

Kaede uses "finding closure" as an excuse to stay within the VR simulation, but she is definitely there because she also misses interacting with her friends.

What was your concepting/brainstorming process?

I really wanted to design a crime scene involving Rantaro from Danganronpa 52, and have a illustration driven narrative that blurs the line between canon and fan-fiction, and from there I started with looking into his existing backstories... ..

One backstory about Rantaro helping with a research for a disease in a remote village has inspired me to make his Mastermind Beta Design a researcher, and that led to me to having him develop a poison in the murder case. From there, I referenced Romeo and Juliet which inspired me to develop the victim into a believable character rather than a blob of a mob, then a whole brain-worm infested plot pie about how Rantaro was an evil researcher and he learnt empathy from being with others in the killing game and of course, the story and details behind the murder scene in the illustration. Ahem... ..i will go deeper on the next page:.)



Jazz Hands

"Human Nature" note book...



He wears his glasses while watching monokuma theatre:3

Did you run into any struggles/difficulties while making your piece? If so, what were they?

I drew in the wrong canvas size... ..the colour mode... ..

Rather than struggles, I worry about the theme of my illustration becoming out of place? I also worry that it is too confusing... .. I am happy that my idea got approved, and I even recieved feedback of a few big brain ideas from fellow artists! I can't thank them enough... ..



What was your favorite part of the process?

Coming up with the back story and turning it into a visual puzzle! Seeing my own and fellow artist's illustrations pieces coming together is amazing:-D

Additional lore/backstory you had in mind for your character?

The ultimate prize of winning Danganronpa52 is the throne of the next mastermind. Interested in debunking the studies on existentialism, the Ultimate Adventurer, Rantaro joined the killing game to seek the chance of becoming the next scientist in control of his lab rats. He felt desperate to prove that there is no meaning behind suffering, and perhaps the chance to experience true despair is the numbing medicine he seeks. But little did Rantaro know, that meeting other students will change his mind completely, and maybe he will even find meaning of his own.

(Psst... hey hey, I am making a visual novel of the story...)



CHARACTER CONCEPT ART RYOMA HOSHI BY LEAFLENS



sike im the warden
a revenge story for sure



cat burgling ^w^
i dont have any justification for this



M-Mafia Boss..!!?
ft REAL cigarette!



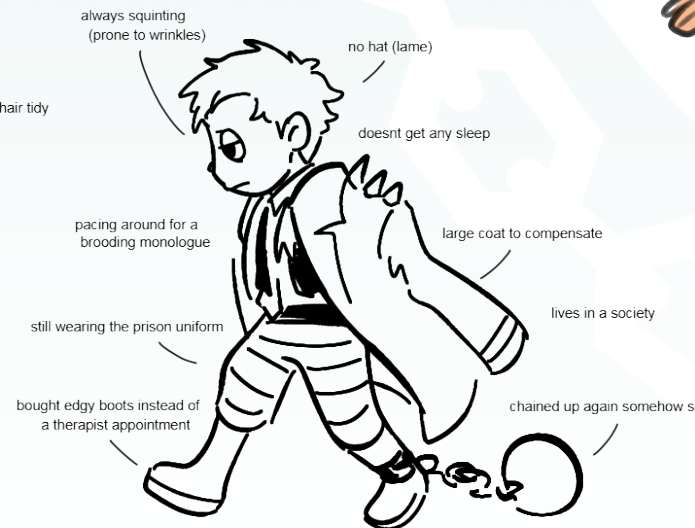
why would he keep
the cuffs?
umm its cool..?

just one of you
(a prisoner, tht is)

CANON RYOMA



MASTERMIND RYOMA



Concepts



What was your concepting/brainstorming process?

kirumi was always a favorite of mine from the moment i first saw her, so i have a lot of thoughts about her! i think her being the mastermind would be really cool - i knew i wanted to relate it to what she says during the chapter 2 trial in the original game, about how this was for "everyone". in the game, there's a discussion about who this "everyone" is... i wanted to have sort of that same effect, too! after finding that out i went on from there.

i also wanted to incorporate how she was kind of like a motherly, caring figure, and how her actions were what she thought was for the best.

What was your favorite part of the process?

definitely for kirumi it was writing her. she used to be one of my my main mus-es after the game came out... it was nice to revisit her with an evil twist!

Did you run into any struggles/difficulties while making your piece?

If so, what were they?

for kirumi, it was the also wordcount! originally i had around 350 words, but after the first draft i wrote ended up being over 1k the mods asked me if i wanted more pages haha. one particular struggle i remember having was the ending of it - i really liked writing the dialogue, but i didn't know how to end it when writing the first draft. eventually i settled for her abruptly ending the trial, implying that she was going to kill everyone, and i like to think that was a pretty good ending! hopefully, haha. :]

Any deleted scenes you were sad to see go?

Kirumi has had a very long day, and the constant questions from her fellow survivors — Kaede, Tsumugi, Kaito, Gonta — were going to give her a migraine. It's a shock it took so long for her patience to dwindle.

"Is there something you'd like to ask of me, Kaede?"

"Are —" Kaede's voice cracks. Falters., her eyes staring into hers. "Are you the mastermind, Kirumi?"

Something like satisfaction bubbles within her. This really was a shock to the blonde-haired girl, wasn't it?

Additional lore/backstory you had in mind for your character?

sometimes i remember that kirumi was basically the prime minster of japan, other times i don't. i kind of forgot when i wrote the first draft, but looking back i think she would've seen all sorts of corruption and would've grown a little disgusted of her having to do all the work. this would lead to her strong ideals she shows in the fic - how she wanted people to wake up and improve.

CHARACTER CONCEPT ART

ANGIE YONAGA BY KARUKUMORI

What was your favorite part of the process?

digging through angie's game dialogue was probably just as fun as the designing part ahaha.

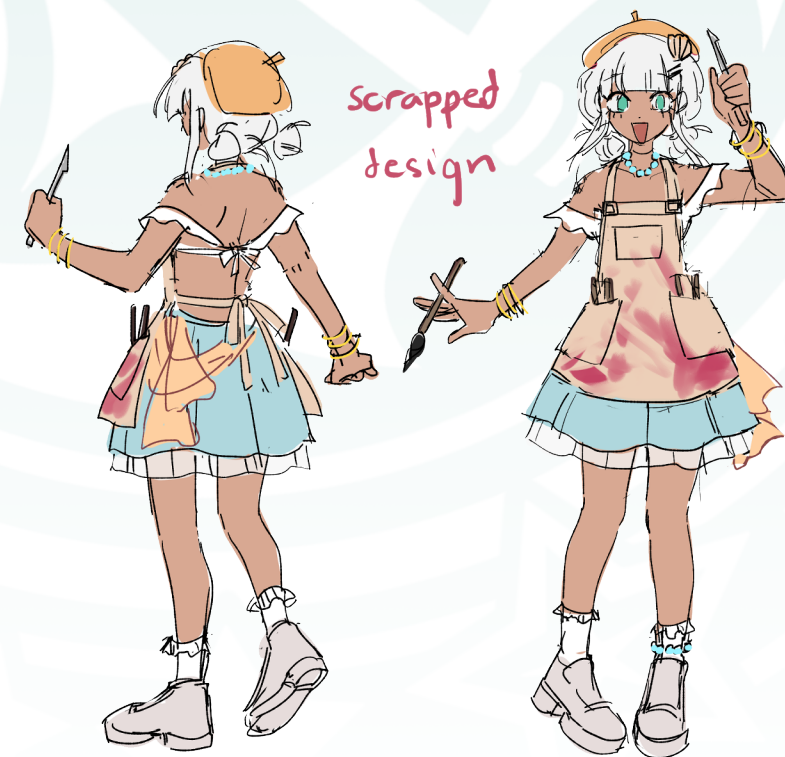
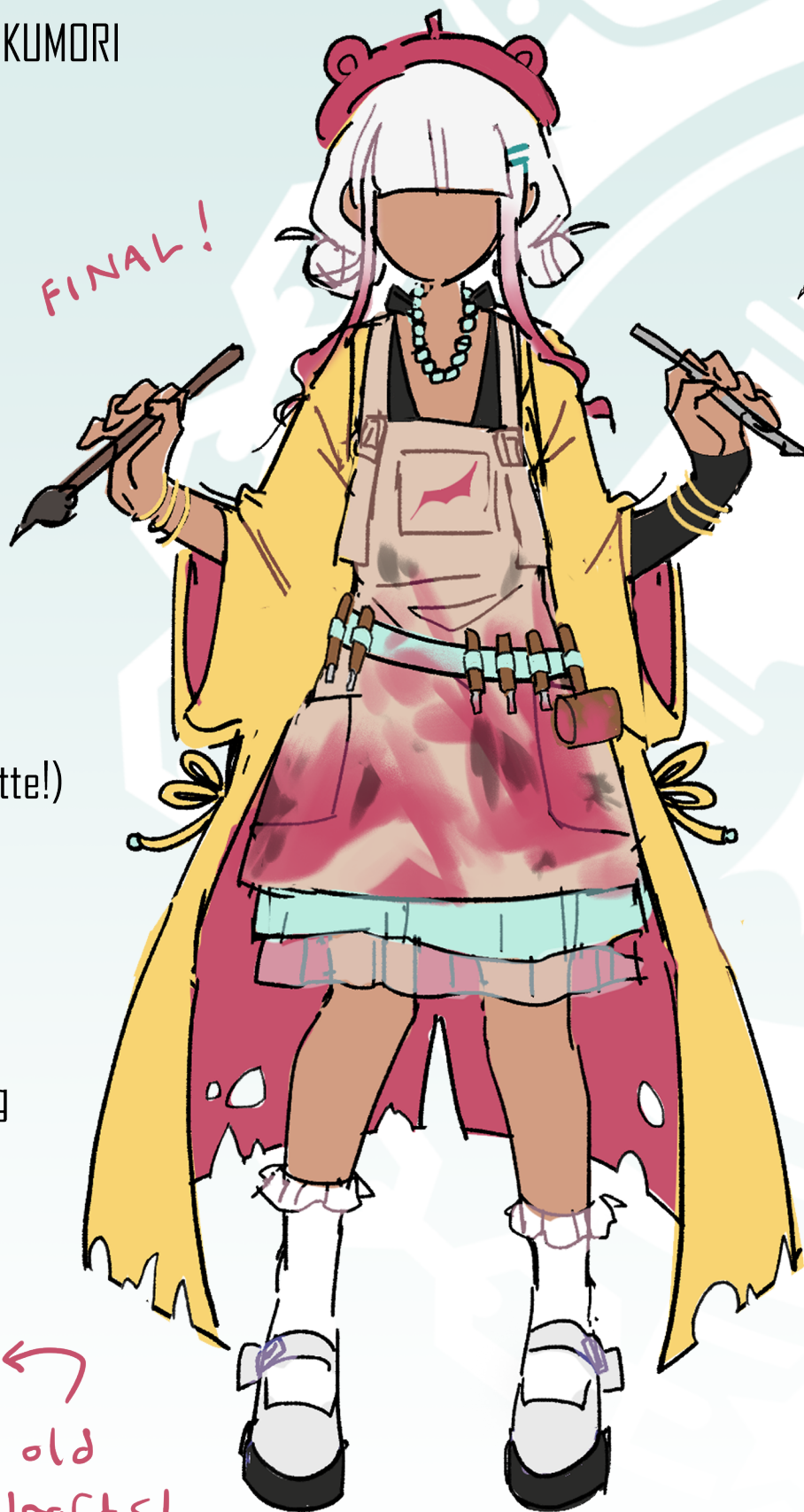
i love analyzing characters to death and it was nice to tackle that and drawing at the same time!

What was your conceiving/brainstorming process?

i wanted her to look cute and tropical, like you could trust her with your life because she looks so happy. but i also wanted her to look like she has sinister motives!!! since her story is about her being an artist, i wanted the design to focus on her talent. (i also tried giving her a CMYK colour palette!)

Did you run into any struggles/difficulties while making your piece? If so, what were they?

as much as i love designing characters, it is also infuriating to do because i can never make up my mind and come up with a final design... i was stuck for days because i kept making her look too nice to be a mastermind. xD



old drafts!



What was your favorite part of the process?

My favorite part of the process was probably designing Tenko's costume!

It was a challenge but a fun one, especially considering how Tenko has such a bold idea of fashion in the games!

Playing around with greens and bows/frills was neat because they're things I enjoy myself

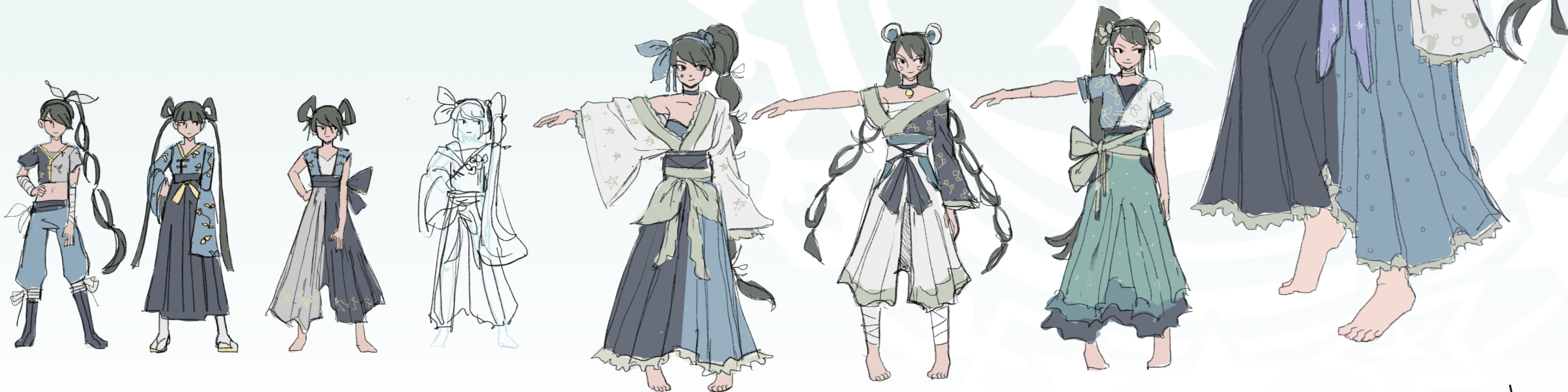
What was your concepting/brainstorming process?

I drew a lot of inspiration from Tenko's canon character (I love how expressive she is with her style and personality),

I wanted to portray her as the kickass queen that she is!

Did you run into any struggles/difficulties while making your piece? If so, what were they?

Coping with the fact that I will never get the chance to hold Miss Tenko's hand </3





Additional lore/backstory you had in mind for your character?

In this universe, Korekiyo's sister does not reside inside him; he has lost the one thing that used to provide him with the 'peace of mind' in the canon universe. Upon losing that peace, he started doing everything he in his power to restore it.

since his sister has been dead for long and because of the severe emotional abuse she inflicted on him, korekiyo's mind tend to distort memories, so they appear kinder than they were, and remember sister as kinder than she really was.

His sister had no friends and could not leave the hospital room so she had no one to talk to. korekiyo's ability to go to school and make friends made her so jealous, she envied his freedom, she wanted his happiness, she wanted him all to herself.

She would make him feel guilty for telling her about his friends, that he was "rubbing it in her face" and that "if he really loves her, he would not need anyone else". she convinced him that time spent with other people only takes time away from them being together, which was "very selfish" of him as she was "only going to be here for short time anyway". "

Thus, Korekiyo became more isolated from the world, his world became her.

After her death, Korekiyo suffered an immense sense of guilt because her happiness was his responsibility; he thought that, if he cannot give her life then he had failed her and has no reason for being.

This guilt prohibited him from experiencing any happiness after her death, because he does not believe he deserves good things if she cannot have them too. Everything he researched, visited, interacted with, had a relationship with, was merely for the sake of bringing her back. No personal fulfillment involved, since there is no 'him' without 'her'

This killing game was his last chance at calming that guilt, a guilt that swallowed any other feeling he had, but the continuous failed séances only drove him further into madness.

Anything you'd like to add?

The artworks shown in the zine are all from Korekiyo's POV/perspective, as such, he reminisces about his sister and his actions in a positive light. This does not reflect how I think about their relationship or the character's actions, of course.

Angie's murder scene in the Q&A is a reference to the painting of Ophelia by John Everett Millais.

CHARACTER CONCEPT ART MIU IRUMA BY OVERINE

What was your favorite part of the process?

Designing Miu's outfit and gathering reference. I also find getting feedback is pretty fun as everyone were so nice, supportive and gave me many fun/unique ideas.

What was your concepting/brainstorming process?

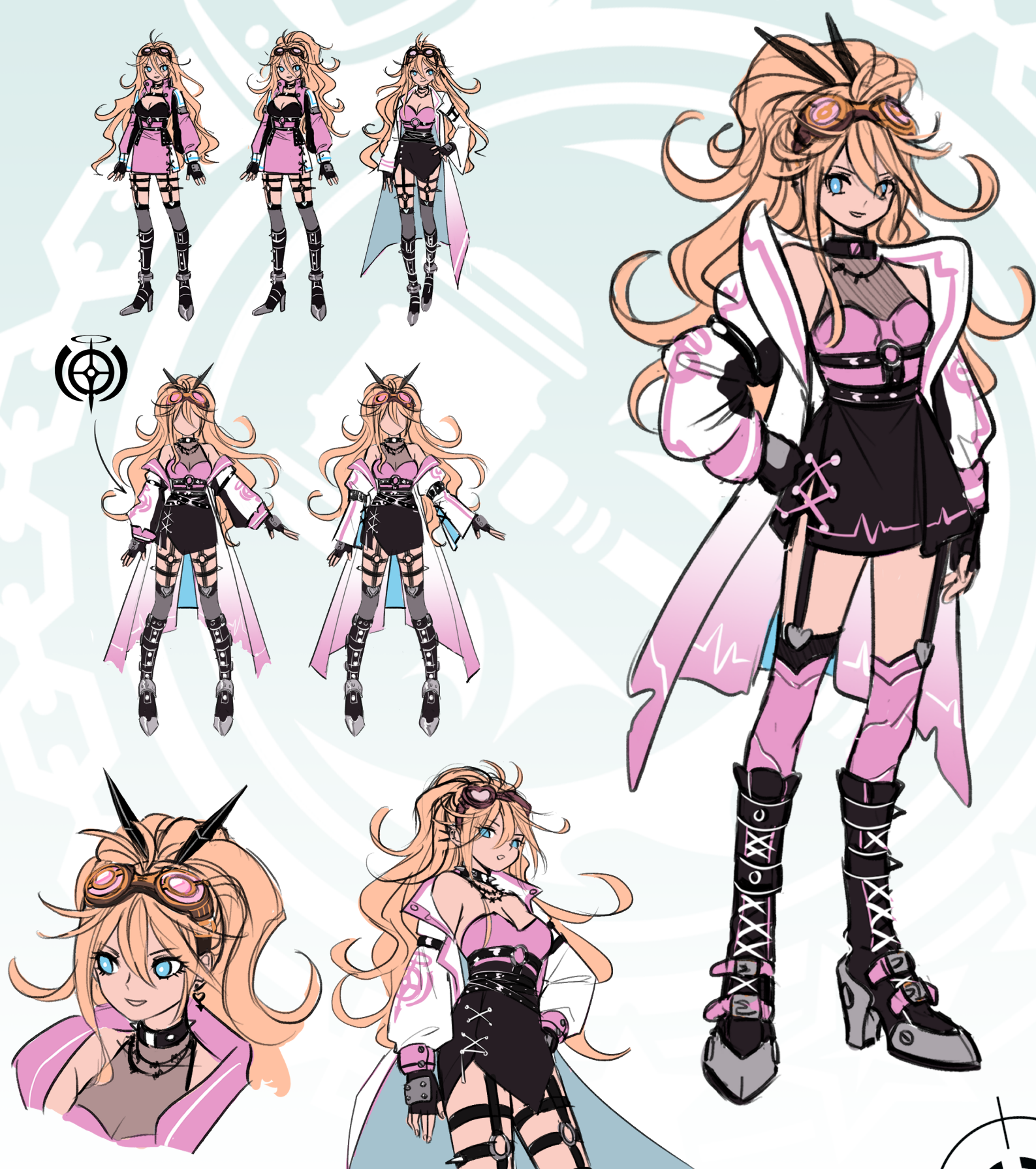
I was mostly looking for "sexy crazy evil scientist/mechanic" concepts because it was Miu and I didn't want to stray away from her canon personality too much. I also gave her a bunny ear-looking thingy on her ponytail inspired by her name (which means "pretty rabbit") which is my proudest part of the design.

For my piece's idea and composition, at first I was thinking of a scene in which her killing game failed and everything started to collapse while Miu was nervously waiting for her demise (the idea of her game failed like how her murder plan failed was just fun). Then I changed my concept after finishing her new design because I was proud of it and didn't want to make her look too miserable, plus I wanted to draw some cool mecha.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

Drawing the inventions and weapons. Although I said I wanted to draw cool mecha, it gave me lots of pain during the process (lol).

I also struggled with her backstory since I'm not good at writing, but the mods (especially Sel) helped me with that and I'm really thankful to them.



CHARACTER CONCEPT ART GONTA GOKUHARA BY GHOULGIRL

What was your favorite part of the process?

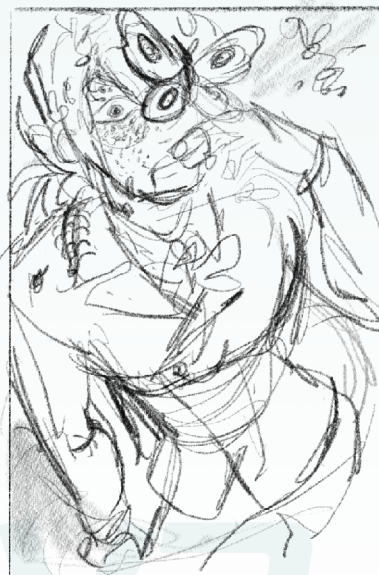
Working with a writer! I loved seeing Kibasnipr's take on MM!Gonta, and we actually had a lot of similar ideas. It was fun seeing how we both tweaked our pieces to fit and expand on what the other had planned.

What was your concepting/brainstorming process?

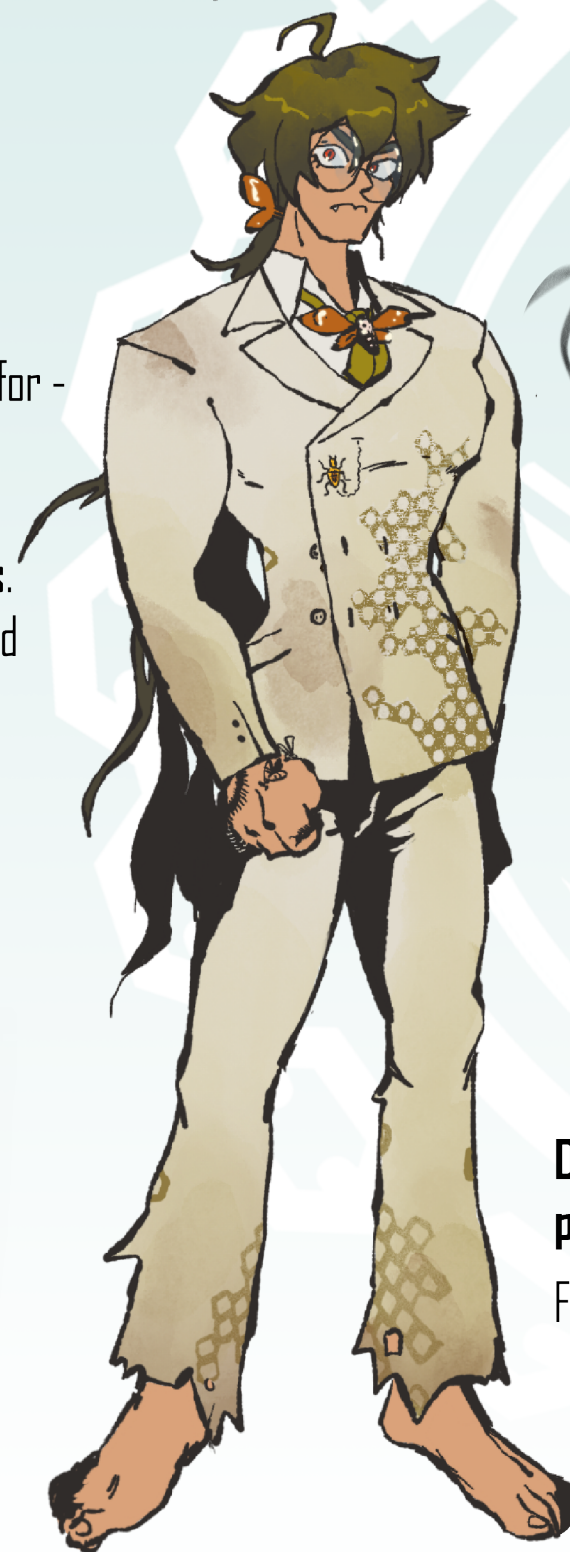
The first thing I love to do when brainstorming is gather my references. I think this helps clear your mind and get to the core of what you're looking for - from character design, posing and mood.

I was thinking about villains who use their "charm" to hide their real motives. Characters like DIO (*JJBA*), Kray Foresight (*Promare*), Light (*Death Note*) and Kyouichi Saionji (*RGU*) were the building blocks for Mastermind Gonta. (As well as those 2013-era mastermind edit sprites...</3)

From there it's usually figuring out body shape; what I want to viewer to feel from the design, and then onto the final piece!



SWARM OF WASPS/ BEES.



Baby. Baby boy.

Evil.



Did you run into any struggles/difficulties while making your piece? If so, what were they?

Figuring out if Mastermind Gonta would wear shoes or not...

(...he doesn't.)

What was your concepting/brainstorming process?

For Gonta, I was really fortunate to have Becky in the designing process! The idea of survival of the fittest really fit Gonta's talent along with exaggerating his wilder personality traits. The kingdom of bugs isn't kind. While ants will work together to take down their prey, there are black widows who will kill without mercy. Gonta was able to blend in with his classmates and use that to his advantage, kind of like how there are certain species of insects that will mimic ants or hitch a ride of them to gain access to prey. He made them believe he was a dimwitted, but kind gentleman, but Kokichi saw through his act at the very end of the game when Gonta had already won. Speaking of Kokichi, the relationship between Kokichi and Gonta in DRV3 was also something I wanted to explore. Gonta was a willing participant in Kokichi's scheme to stop the killing game, but in this case, Gonta pretends to go along with Kokichi's tomfoolery and insults because he has the upperhand, and Kokichi realizes it, he's far too late. He's already been tossed out of the ring by a particularly large, imposing beetle.

What was your favorite part of the process?

Coming up with dialogue for both characters was a real treat for me! Writing Gonta with a sinister edge to his voice while the bugs crawl all over him even made shivers run up my spine.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

The word counts were difficult, but I think everyone had trouble with that! Since my pieces were a bit dialogue heavy at times, I found it hard to cut down on what needed to be said. Mod Sel was really great by helping me remove unneeded phrases and rework some awkward lines that didn't suit Gonta.

Additional lore/backstory you had in mind for your character?

In regards to Gonta's relationship with Kokichi, it's one of mutual resentment. Kokichi realizing that Gonta has been the cause of the killing game is like a slap to the face. Sudden, pivotal, and painful, it immediately makes him stew in rage that the mastermind was glued to his side this whole time. Gonta getting the final laugh was payback for enduring all of Kokichi's games and riddles, and silencing him in a swarm of insects was a beautiful cacophony to his ears.

Anything you'd like to add?

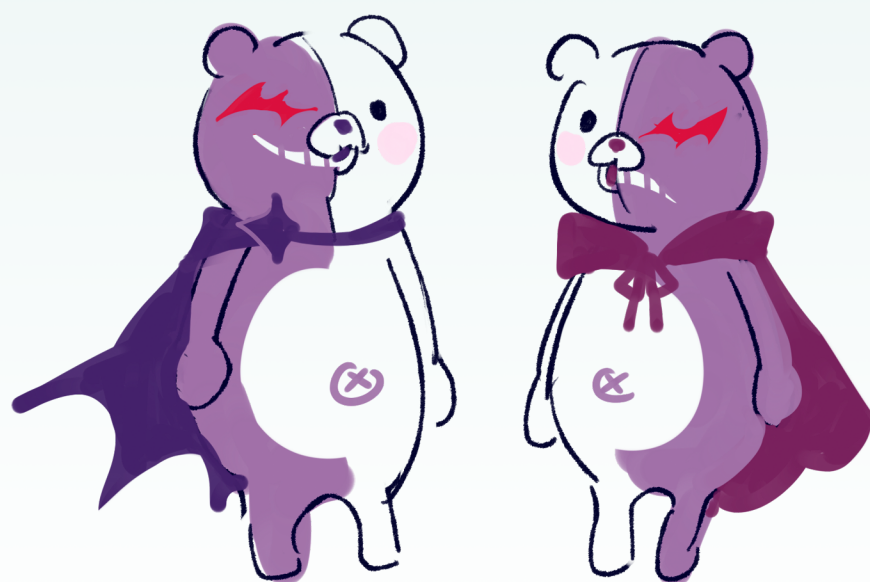
Akane and Gonta make eye contact, and she immediately launches at him for a good brawl.

What was your favorite part of the process?

Drawing the expressions. If Kaito and Duma were masterminds, they would definitely try to make it fun for themselves no matter what. I think their boldness is what makes them so entertaining, yet inexplicably cruel at times.

Aside from the actual art, collaborating was also a new and fun experience for me. There's a lot of lore my partner Craig and I discussed that explains why Kaito and Duma act the way they do. The character interrogations only scratch the surface of some of these topics, but if you read between the lines, there's much more to their story to uncover.

Final designs



???



Early designs



What was your conceiving/brainstorming process?

Going with the collab's theatre theme, I based their designs off of stage costumes with lots of flair. There's also a hero/villan motif. I think I went a bit overboard though.

Aviator +
Theatre

Kabuki +
Astronaut



Theatre +
Phantom Thief

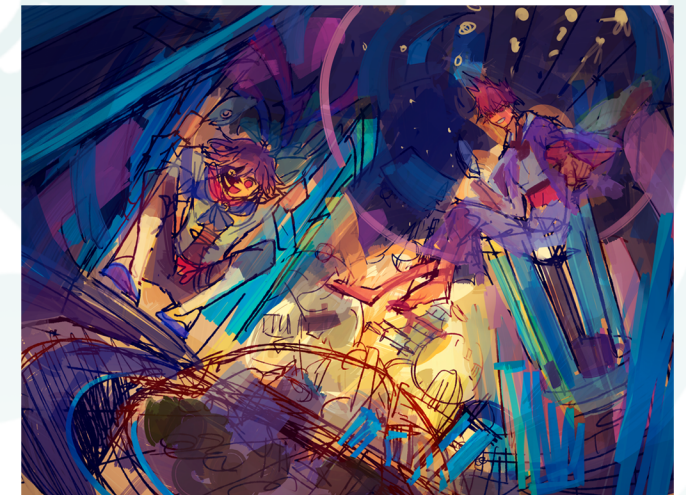


Straight Jacket +
Dictator



Did you run into any struggles/difficulties while making your piece? If so, what were they?

I couldn't decide on the composition for the longest time. I wanted it to be very dramatic, grandiose, and chaotic, and set in a very spacious area. Balancing Kaito and Duma's height difference was the hardest part lol.



I also redrew the Maizono CG for the background

What was your concepting/brainstorming process?

I actually had the idea of Kokichi and Kaito as co-masterminds before I applied to the zine. Kaito, to me, is the obvious choice for an emotionally impactful mastermind—what could hurt more than the betrayal of your best friend? Kokichi being the mastermind by himself, though, felt a little counterintuitive to me. As the person nobody trusts, mastermind Kokichi acting the same way during the game as canon Kokichi would only result in an “obvious” mastermind reveal. Why would the rest of the cast be surprised by the least trustworthy person in the group being the mastermind?

That’s one of the places where the partnership really shines. Kokichi’s suspicious behavior and his open discouragement of trust only pushes the others further into the arms of Kaito, the one who encourages them to trust each other even without proof. Kokichi’s antagonism gives Kaito leverage with the group. The more evil he comes across, the more attractive Kaito’s idealism becomes.

Ultimately, Kaito’s betrayal is what hits the hardest. It’s impossible to feel betrayed by someone you never trusted in the first place—but to find the person you trusted the most and the person you trusted the least were working together, just to hurt you as much as possible and to sell your misery on Blu-ray? There’s something uniquely painful about that.

Kokichi and Kaito are equally important to the success of the plan, though. Both of them played crucial roles in planning and improvisation. Their partnership contributes more to the sense of betrayal than Kaito could have accomplished alone, and as everyone knows, Kokichi is the fan-favorite. Kaito is also vital to Shuichi’s development, and Shuichi is the second most popular character.

As for their dynamic in canon, though their partnership was brief, it was also powerful. Chapter 5 didn’t end the game immediately but it set the stage. Kaito and Kokichi worked together to take down the mastermind. In this universe, they work together as the masterminds. In both scenarios they always shared the same goal, despite their different methods, though it’s a lot more nefarious this time around.”

What was your favorite part of the process?

Definitely the lore building! There’s so much you can do with a mastermind AU, that even after completing my zine piece, I still come up with new ideas to apply to it.

It was also a lot of fun to work with my collab partner!

Did you run into any struggles/difficulties while making your piece? If so, what were they?

Restraining my fic to the word count. I have a lot of lore for this AU that couldn’t fit within 850 words. My first draft was 1,034 words long.

Any deleted scenes you were sad to see go?

The title for the fic was originally going to be ""Pernicious Dramaturgy"" ... which is a bit of a mouthful, and more than a little pretentious-sounding. My best friend suggested ""Theatre of Cruelty,"" which keeps the same basic meaning and sounds less pretentious, yet somehow feels more pretentious when you know what it's referencing...

As for the actual content of the fic, this was my favorite deleted sentence:

"The detective refuses to abandon his pursuit of the truth, but arguing against his dearest friend is clearly taking a toll on him."

Additional lore/backstory you had in mind for your characters?

"So much. I chose to focus mostly on chapter 4 and a bit on chapter 6 for the fic, but I have most of the game planned out in my head. I actually plan on turning this into a longer fic later, so maybe I shouldn't give too much away? But I will say that the q&a responses allowed me to include more details that couldn't fit in the fic!

Also, the Monokubs have been replaced by Seikuma and Akukuma (justicekuma and evilkuma, essentially). They're dramatic little AI bears with capes, and they perform short skits with props they pull from thin air. They often argue and bonk each other on the head with the props. The cast is wary of both of them, but they're considerably nicer overall to Seikuma, who they find to be much more tolerable and, on occasion, helpful."

Anything you'd like to add?

While writing Kaito and Kokichi's interactions, it was important to me to retain the feelings of both collaboration and friction. Co-masterminding was a surprise presented to them by Team DR, and not really what either of them had been looking for. Despite that, they play off of each other exceptionally well. Even the antagonism between them can be weaponized to further manipulate the rest of the cast.

As for easter eggs: the title, ""Theatre of Cruelty,"" is a reference to the term coined by Antonin Artaud. When I read the Wikipedia page about it, I found it really fitting for this AU! These quotes about it especially stuck out to me:

"The Theatre of Cruelty has been created in order to restore to the theatre a passionate and convulsive conception of life, and it is in this sense of violent rigour and extreme condensation of scenic elements that the cruelty on which it is based must be understood. This cruelty, which will be bloody when necessary but not systematically so, can thus be identified with a kind of severe moral purity which is not afraid to pay life the price it must be paid."

"Artaud sought to remove aesthetic distance, bringing the audience into direct contact with the dangers of life. By turning theatre into a place where the spectator is exposed rather than protected, Artaud was committing an act of cruelty upon them."

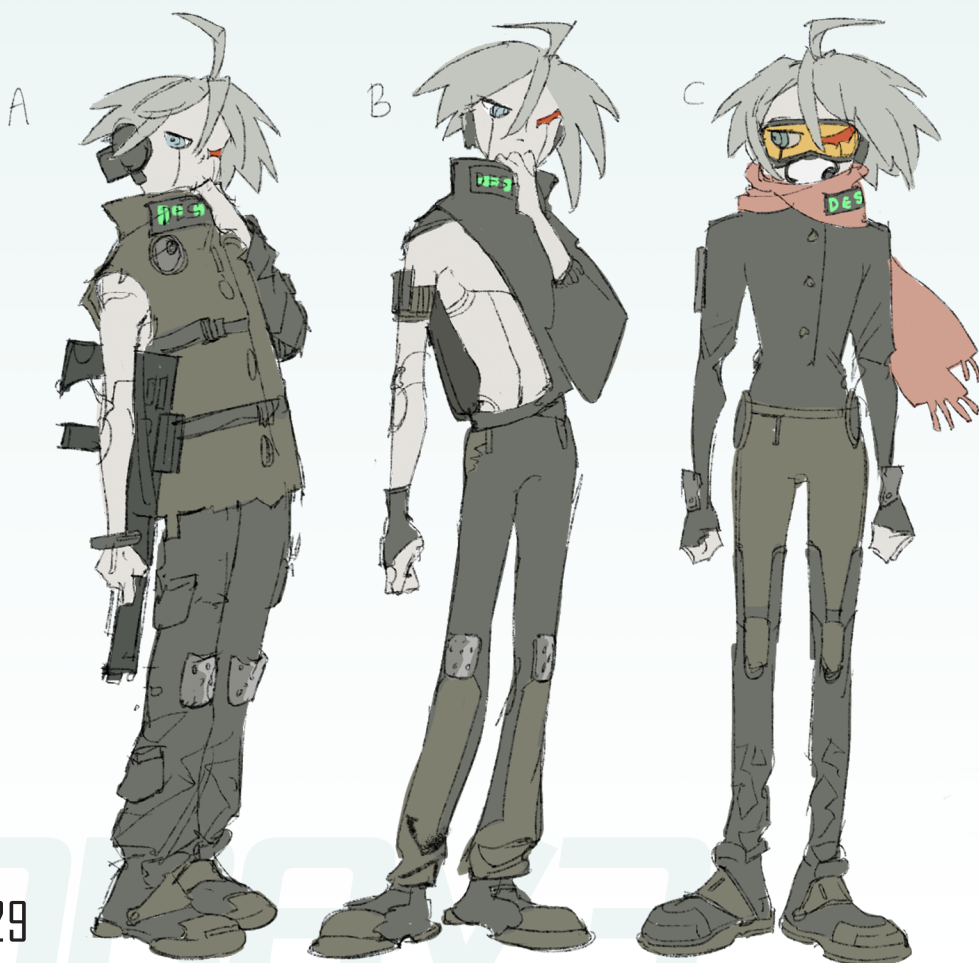
CHARACTER CONCEPT ART KI-BO BY ZACCR.9

What was your favorite part of the process?

I think the piece was a challenging but fun experience :DD I thought of a lot of designs for him but sadly could only chose one *sobs

What was your concepting/brainstorming process?

MM Kiibo was quite the 180 degree turn from the original Kiibo. I spent quite some time trying to figure out the theme and story that would be reasonable for Kiibo. A programmed robot-samurai pet of sort. or this design and illustration I wanted to put all efforts in storytelling of a silent tragic story.

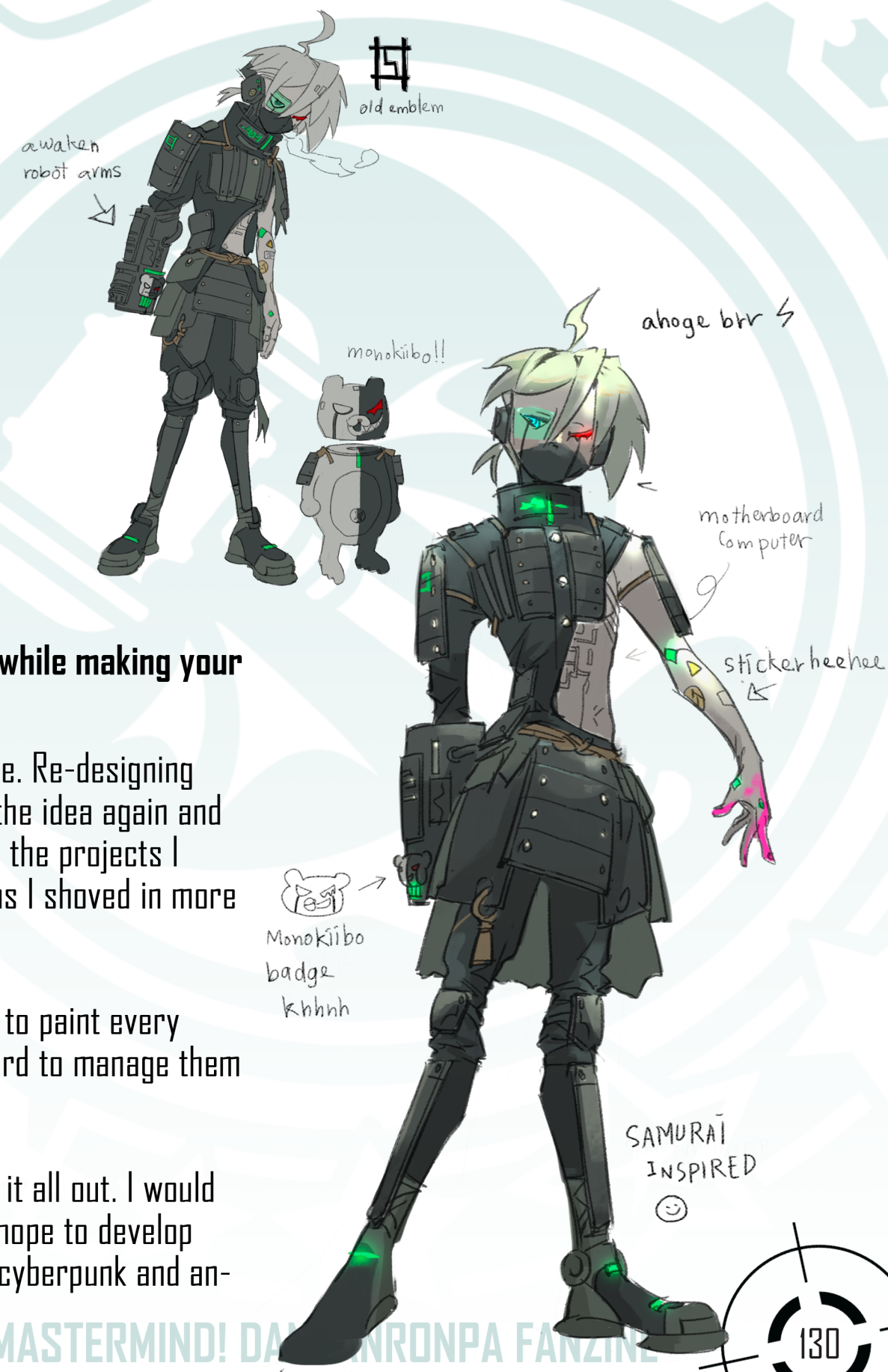
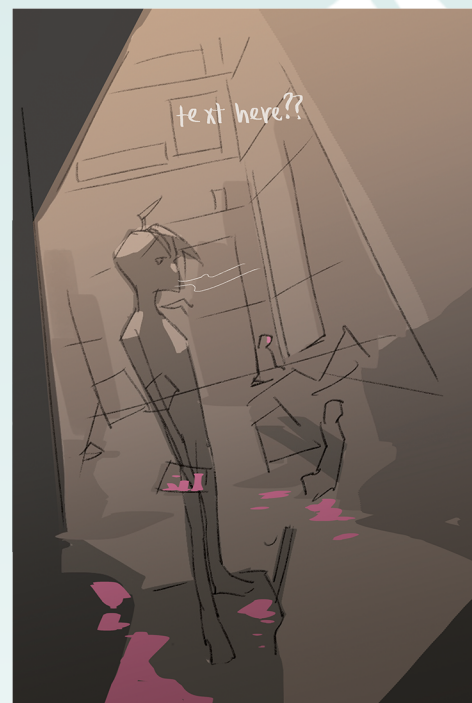


Did you run into any struggles/difficulties while making your piece? If so, what were they?

OH man this whole project bite my ass big time. Re-designing characters is new to me and I keep scraping the idea again and again. My reference board was bigger than all the projects I have done for 2 years, and it kept expanding as I shoved in more ideas for Kiibo.

And the rendering KILLED me jsknda. I wanted to paint every single texture in the illustration, and it was hard to manage them in the correct scale >>

Looking back, it was a good challenge to paint it all out. I would like to revisit this piece again to improve it. I hope to develop other MM Kiibo ideas I have, which includes a cyberpunk and another punkrock theme aha :D segsi robot boi.



CHARACTER CONCEPT ART

MAKI HARUKAWA
BY CRYSTALRINA

What was your favorite part of the process?

Designing/finding inspos for Maki's costume and brainstorming backstory idea!

What was your concepting/brainstorming process?

For design, I wanna her look as badass & dangerous as possible. Google disappointed me with oversexualized badass girl costumes, so I turned my attention to games that actually have cute badass girls, like Arknights & Girls' Frontline - hence the streetwear/techwear look.

For MM Maki's story, the initial idea of "survival of the strongest" wasn't enough & didn't fit Maki's core character i think. I'm more inclined to throw some angst into her backstory, so with mod Craig & mod Sel's blessing, the plot has turned into a tragic sort of Trolley problem!

Did you run into any struggles/difficulties while making your piece? If so, what were they?

Figuring out piece composition & coming up with design. It was a hard time trying to balance both aesthetics and plot relevance in the piece. I'm still worried about whether the composition looks too cluttered, or whether the design is too plain, so i'll leave it up to you guys!



CHARACTER CONCEPT ART HIMIKO YUMENO BY POOF

What was your concepting/brainstorming process?

My original idea was tied hardly with cards and the "game" Himiko was playing with protagonist. Later, I completely changed it, and the only thing that stayed the same are cards. They were Himikos secret weapon: she is lazy, so picking a new killer every trial sounded like a lot of work. Why not let the protagonist decide the fate of others? The deck includes 16 cards with every character and their unique executions. There are two numbered decks, one for protagonist, which is empty to avoid suspicion, and one for Himiko. Unfortunately, the protagonist have an unlucky hand...

Did you run into any struggles/difficulties while making your piece? If so, what were they?

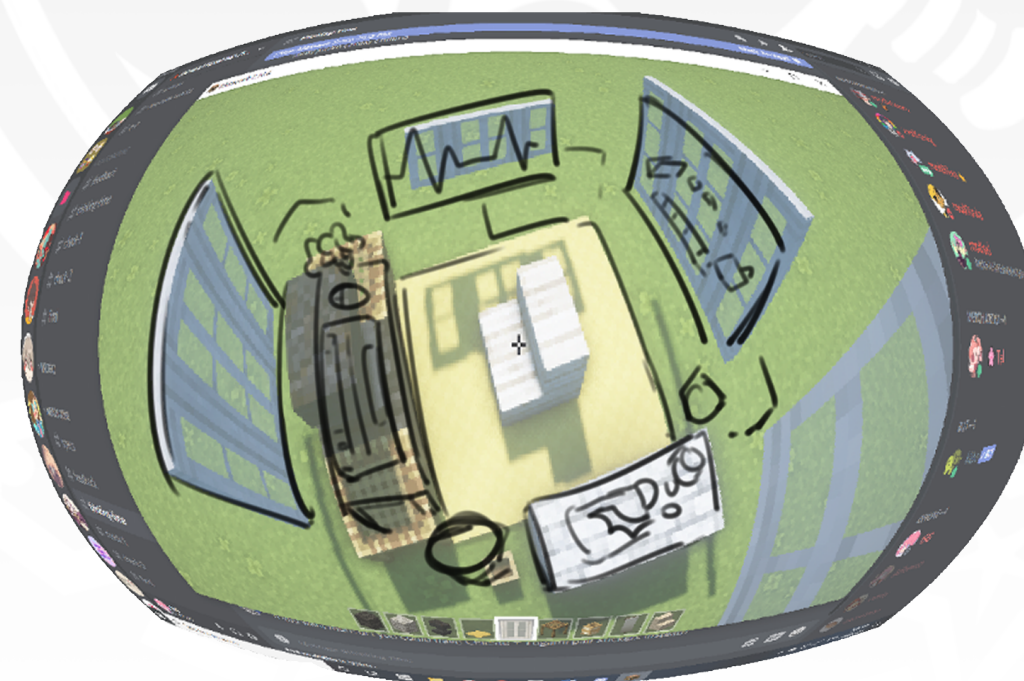
I was unsure what pose do I want Himiko to be in, because the original sketches portrayed her as a powerful villain with strong aura. In reality, she is a sadistic, lazy and childish person who only wants to eat sweets and break Monokumas while performing the tricks in her lair, so a few weeks until deadline I changed her position on a chair to what it is now.

Additional lore/backstory you had in mind for your character?

This concept and universe is hardly inspired by Charlie and the Chocolate Factory - everyone wakes up in an abandoned place with Monoompa-loompas, there are sweet laboratories and magical places that are hard to believe exist in real life.







What was your favorite part of the process?

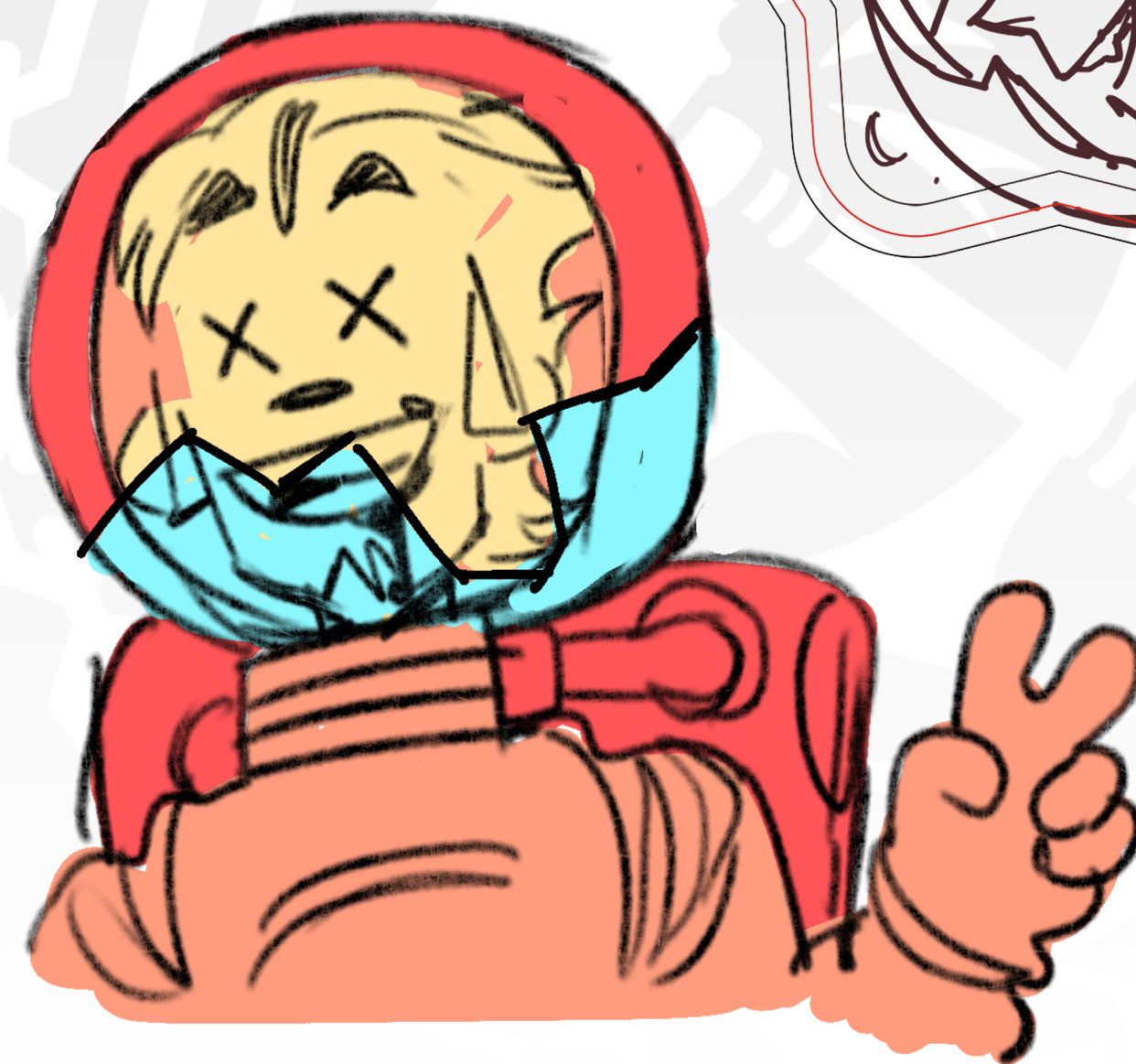
Painting, and picking colours. I got to be more experimental with colours here than on the sticker sheet.

What was your concepting/brainstorming process?

With the star shape of the button I wanted to lean into the astronaut aspect. The blood/broken helmet sets this Mastermind!Momota aside from his usual self.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

In such a small space, it's really hard to fit in mastermind references without coming across unsubtle,



MERCH CONCEPT ART

IBUKI MIDDA BY MONTY P

What was your favorite part of the process?

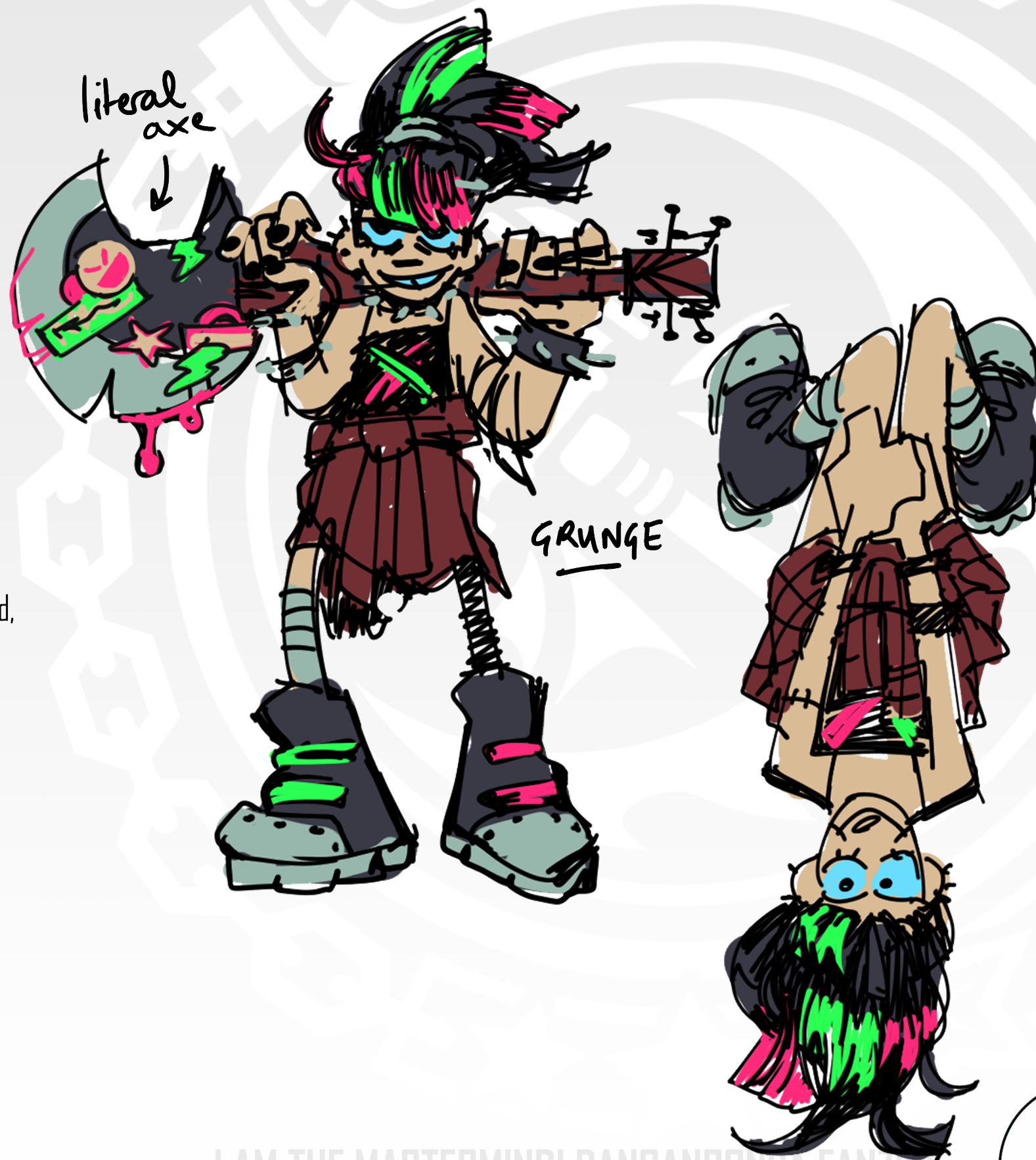
I really enjoyed coming up with expressions and poses.

What was your concepting/brainstorming process?

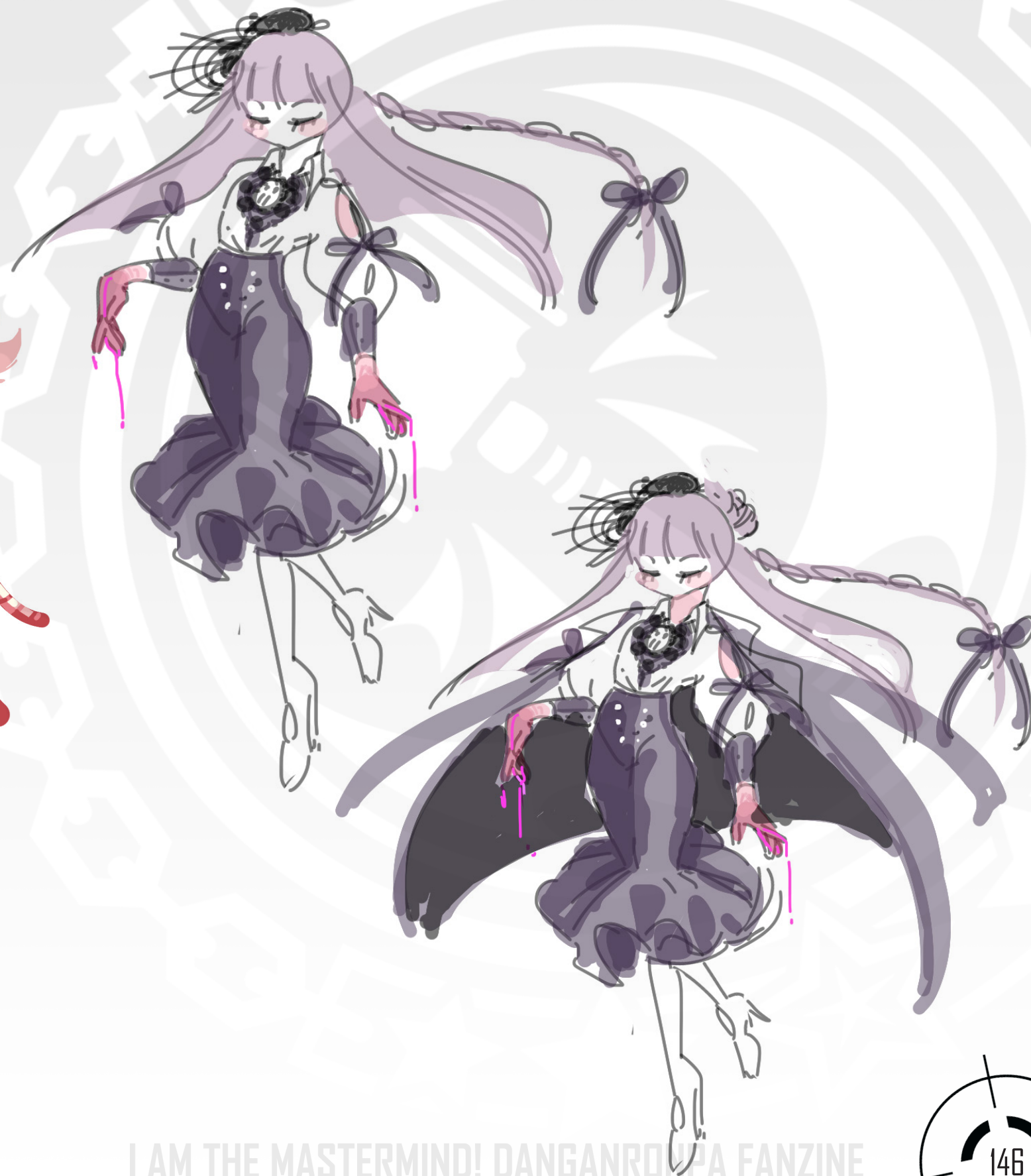
I wanted to take into account the potential motivations behind a character becoming a mastermind, and how that might affect their design. For example, I played around with alternate genres for Ibuki's music and changed her fashion accordingly. Has she embraced her music being rejected, and gone alternative?

Did you run into any struggles/difficulties while making your piece? If so, what were they?

As a merch artist, it's hard coming up with a recognisably "mastermind" design without context to explain some of those design choices.







What was your favorite part of the process?

Definitely being able to draw so many amazing designs of the amazing artists in this zine! I really loved each of their designs + the concepts created behind them and hoped to bring enough detail to each character. The designs are all so fun, I only wish I could've created a composition with each of their full designs being visible.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

I'm not used to drawing so many characters in one drawing so I tried my best to have at least each character look pretty. I wanted to create as many character interactions between the masterminds while having them crammed in a single class photo. I did try different compositions (below image) -- and maybe I accidentally came up with another after the deadline passed -- but I hope you can find your favourite character in my mini-print and think that they look cute.



BTW if you look in the bottom right corner on MM!Chihiro's laptop screen, there's a little Hifumi! It's not much, but I wanted him to have a tiny cameo at least.



What was your concepting/brainstorming process?

I was thinking about the idea where the whole cast are the mms at the same time and are put in a situation where they have to become mm-friends despite any plans they may have already had, so I tried to operate a heart shape in general and also made them all holding hands!

I also tried to give it some beach aesthetics because what is more heart-throbbing than a trip to the ocean with all of your blood-thirsty friends ♥



I somehow managed to combine 1&3 and that's where the fun part ended

So it began **the most fun part** - to draw the rest of the owl



Some color choices I came up with:



1) general sdr2 vibes



2) monomi reference



3) whatever my taste is

Did you run into any struggles/difficulties while making your piece? If so, what were they?

At first I was terrified. A piece fitting such amount of characters is not something I constantly make so the challenge was bothering me but I accepted it. On the last stages I was no less terrified actually. This surely is my most painstaking artwork so I'm grateful for an experience and am glad with the result! Hope it's not just me

Also the designs and lore other artists came up with are so cool!!!! They did a great job which for me personally seems impossible. That's a pity I couldn't fit all of them on my piece representing enough, unfortunately I have my limits...but I would really like to draw them one day nonetheless!!

What was your favorite part of the process?

Designing the mastermind outfits

What was your conceiving/brainstorming process?

My idea for the mastermind casts is for them to appear cool and brimming with confidence. I visualized a poster-like composition with their expressions strong and firm knowing they are in full control of their own game.

Did you run into any struggles/difficulties while making your piece? If so, what were they?

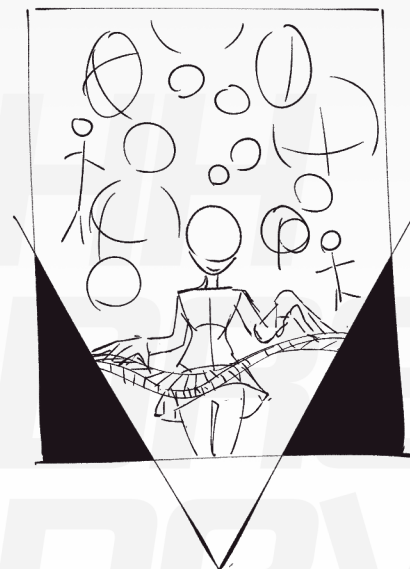
There are many details and I got a little confused while I worked on my piece, I had to divide it into 4 sections in order to not confuse myself, lol



First sketch

as I was sketching away, the V shape slowly turned into X shape instead, in which I thought to myself, yeah let's gooo!!

Second sketch



Draft

at first, I was thinking of a V shape composition



MERCH CONCEPT ART

V3 CAST BY ELEVEN

I wanted to keep the concept of them wearing school uniform in the game but adding some details without changing too much from their original silhouette. I referenced this from (before/after reveal) Junko's design.

Keywords:
smart / stylish / boss



MONOKUMA EYE
DESIGN INCORPORATED
INTO GOGGLES DESIGN

MIU CONCEPT

- BONDAGE FASHION ELEMENTS
- TRANSPARENT CLEAR PVC FABRIC

SLITS OF RED
ACCENT TO
TIE DESIGN
TO MONOKUMA

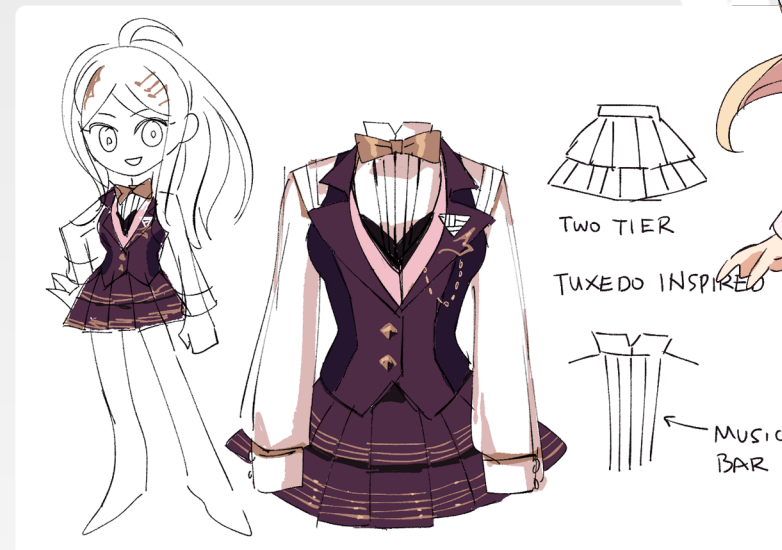


EMBLEM DESIGN
INSPIRED BY
MONOKUMA'S GRIN

KOKICHI CONCEPT

- VISUAL KEI FASHION
- SOME BELTS
(TO KEEP THE STRAIGHT
JACKET ELEMENT GOING)

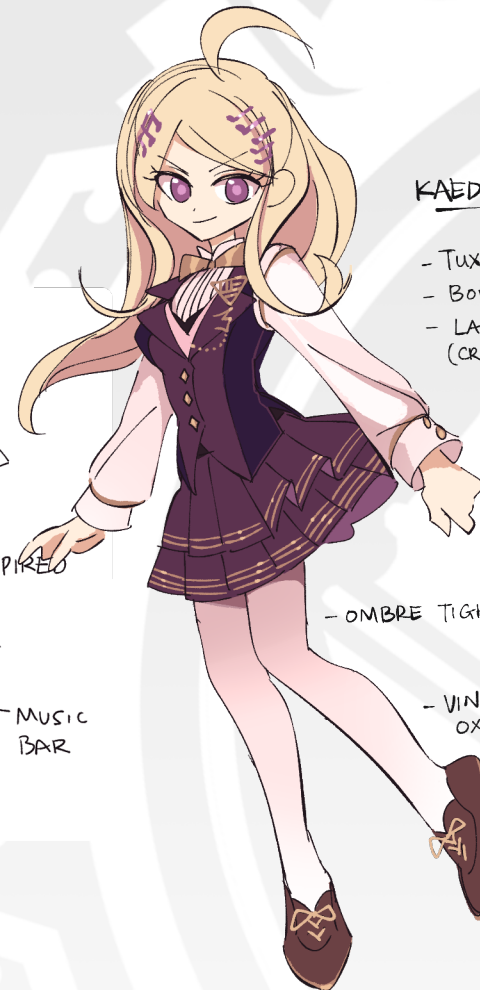
hatless



TWO TIER

TUXEDO INSPIRED

MUSIC
BAR



KAEDE CONCEPT

- TUXEDO SHIRT
- BOW TIE
- LAPEL PINS
(CREATES V3 SILHOUETTE)

- SHIRT
(TWO TIER)

- OMBRE TIGHTS

- VINTAGE
OXFORD HEELS



SHUICHI CONCEPT

- BANGS SWEEPED BACK
*NO LONGER AVOID EYE CONTACT
- ARM BAND 絶望

KAITO CONCEPT

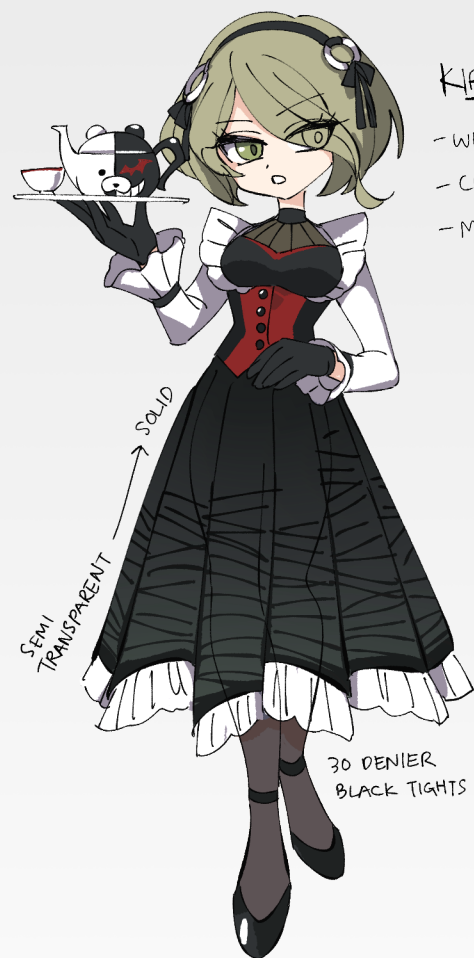
- HAORI
(SPACE/EARTH DESIGN)
- NECKTIE
(KABUKI FACE PATTERN)
- KISERU

IT'S A SHAME TO NOT
BEING ABLE TO TRANSFER
THE ONE SLEEVE TRAIT
TO HIS DESIGN HERE :C



SCHOOL
EMBLEM

- GETA



KIRUMI CONCEPT

- WEB PATTERN DRESS
- CORSET
- MONOKUMA TEA SET

SEMI-TRANSPARENT
SOLID

30 DENIER
BLACK TIGHTS



RIBBON HAS SHURIKEN
SILHOUETTE
(EVEN THO SHE'S NOT KUNOICHI INSPIRED LOL)

TENKO CONCEPT

- ASYMMETRICAL
PATTERN TOP
- HIGH SLIT
HAKAMA STYLE SKIRT

HIMIKO CONCEPT



FLUFFY
BOA

- CARDS STACK

SKIRT CUT OUT PATTERN
♠ ♥ ♣ ♦

- WITCH BOOTS



IRIDESCENT
SHELL BRACELET

'TARGET' PATTERN

ANGIE CONCEPT

- SWIM/BATHING SUIT

← PAINT (???)

FRINGE

GLADIATOR
SANDALS

MAKI CONCEPT



EARRINGS

- TECHWEAR FASHION
ELEMENTS

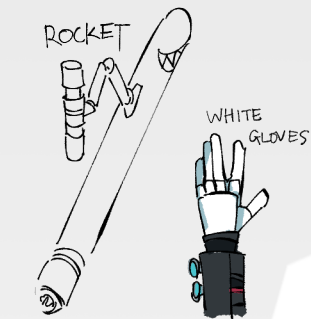
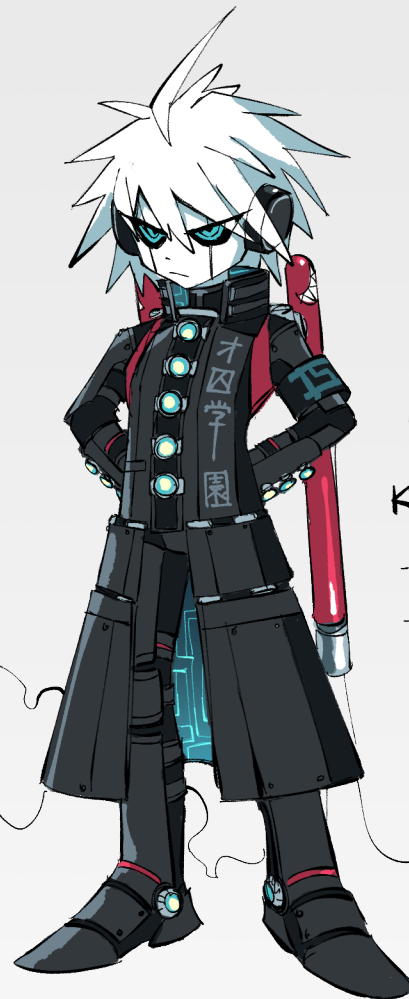
- OBI STYLE CUMMERBUND

SNAP BUCKLES



GONTA CONCEPT

- VEST
(BUTTERFLY WING
PATTERN LAPEL)
- WHITE LAB COAT
- STILL BAREFOOT



KI-BO CONCEPT

- OUENDAN STYLE
- CIRCUIT PATTERN
ON THE INNER SIDE

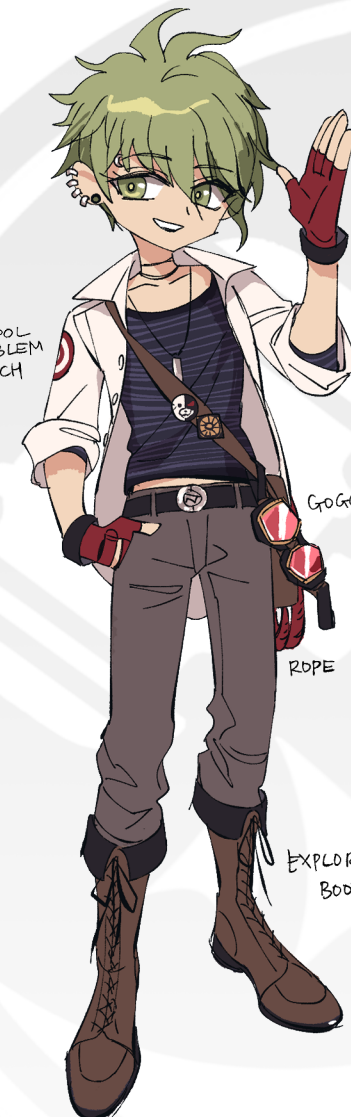


KOREKIYO CONCEPT

- SHIBARI STYLE
ELEMENTS
- MONOKUMA MASK

RED EYELINER

RED NAIL POLISH



RANTAROU CONCEPT

- チャラ男
- CHARA STYLE
- RED ACCENTS

EYEBAGS

EXPLORER
BOOTS

ROPE

GOGGLES

SCHOOL
EMBLEM
PATCH



RYOMA CONCEPT

- HOODIE (DISTRESSED)
- STRIPED SHIRT

SPIKE STUDS

What was your conceptualizing/brainstorming process?

clown prince of webkinzland

What was your favorite part of the process?

recollecting my fond memories of going on webkinz.com every day as a child and mining for gems so that i may one day complete my webkinz crown

Did you run into any struggles/difficulties while making your piece? If so, what were they?

fitting the webkinz crown jewel into the composition (spoiler warning: it failed). :|



transparent



charm thumbnail based off the death portraits and also, like, how rich people would commission artists for portraits of themselves



Look at his stupid face

Hey, have you seen The Joker (2019) yet?



1 glass eye... usodayo!

initial sketch



← webkinz crown

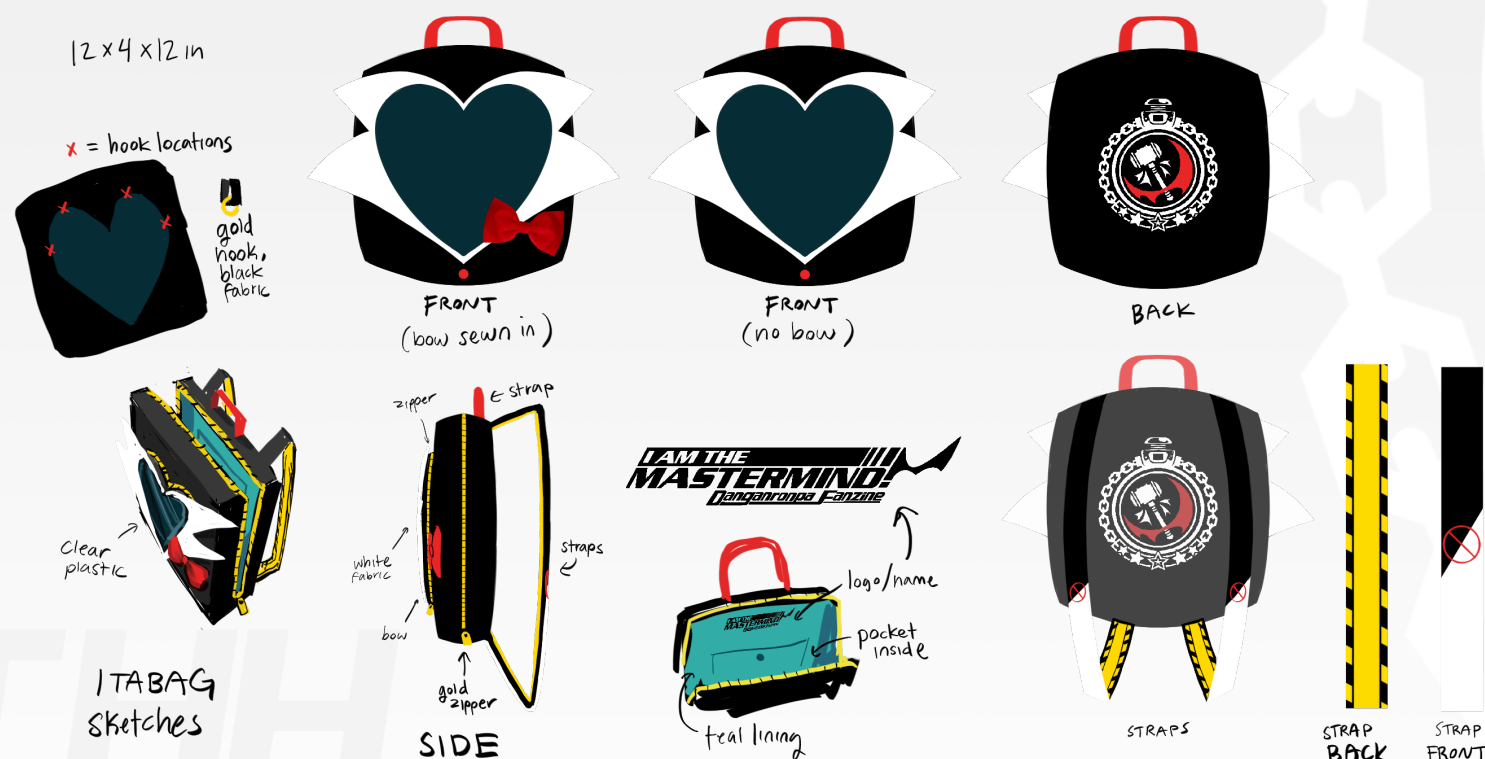
inspired vaguely by "clown prince of crime"!



← stupid evil shoes

Original Plan

Key (KB20XX) and I actually designed the Junko itabag—lovingly nicknamed the “Tita Bag”—to be our final design, before we as mods decided that it would seem more fun to promote a poll on our social media! Sometimes I can still hear her voice...



...Man.

Itabag Poll Contestants



To be honest, I didn't expect the overwhelming popularity of Bag A's design. It seems that Monokuma is always a winning formula, haha.



Final Design

Some people brought up their concerns with the visibility of the hammer, so I recolored it to be lowkey yet in tone with our zine's branding. Thank you very much to ARYLL for designing such a lovely logo for IAMM!

MERCH CONCEPT ART

MOVIE POSTER BY KIRVIA

It's amazing how far our impulsive decisions can take us.

This was just supposed to be a thumbnail for the Preorder Release Trailer, but, um, I got carried away! I livestreamed this painting to the IAMM server and finished it in a day. Messing around with the graphic design of this piece was a blast.



sketch



lineart



flats



final

A film deserves a promotional poster, don't you think? If you haven't already seen "EXECUTION OF THE MASTERMINDS" on YouTube... what are you doing!!

I AM THE MASTERMIND! DANGANRONPA FANZINE

DIRECTOR'S COMMENTARY: KIRVIA

From the start, I wanted to pay a little tribute to the super meta nature of Danganronpa... through a mock video game! The canon masterminds have always played puppetmaster with their subjects, so what if they played puppetmaster back? Thus this trailer was born.



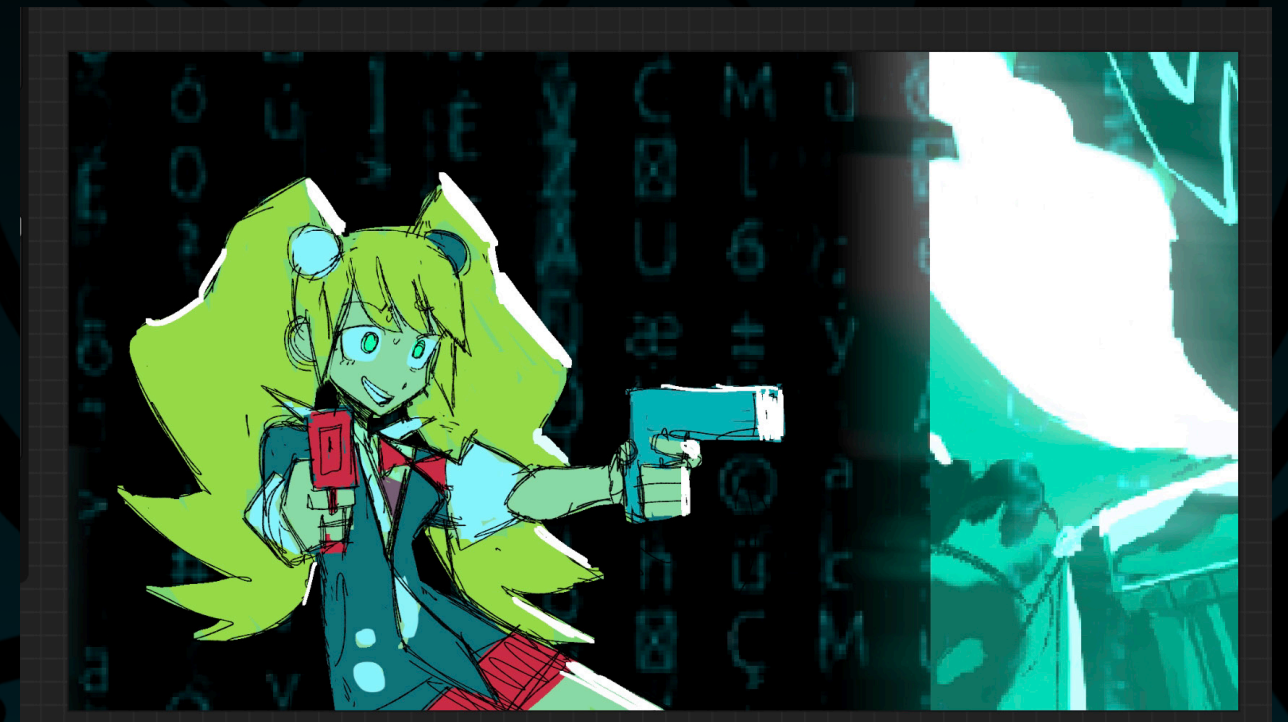
While directing this project, I took inspiration from media like Super Smash Bros., Street Fighter, and Gravity Falls' "Foo Fighters" episode to combine the classic Danganronpa execution puppet animation with pixel art.

The art above was to display the difference between their "real world" and the "pixel world." Thanks to the talented Talentlesshuman and her fantastic pixel contributions, along with Lozof's fantastic 8-bit music samples, we could make this vision a reality!

COLOR TEST

Matrix background (black and dark teals): The generic brand background used in most IAMM promotional material. Also a reference to the fact that they seem to be stuck in this weird reality-video game.

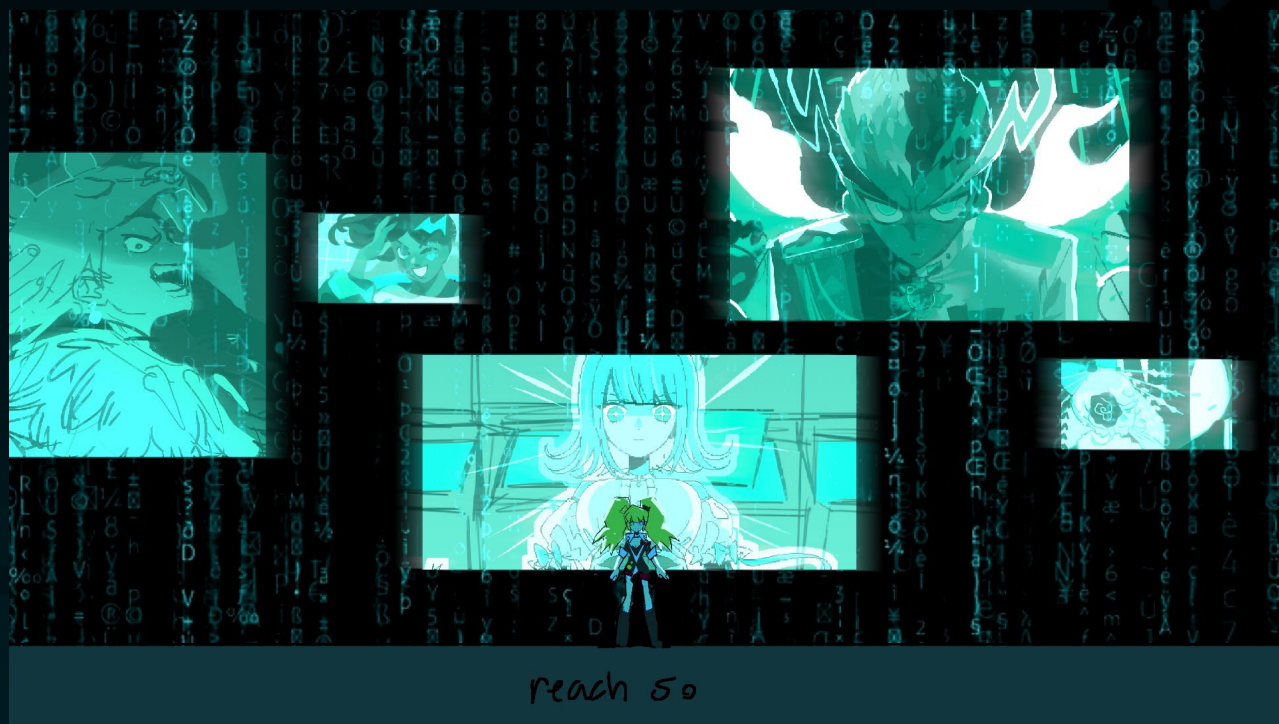
I placed a heavy cold filter on the characters so they didn't seem out of place with the setting. Figure out the background first, and then see how well a character fits in their environment.



Originally, there was going to be white highlights that reflected the glow of the preview art on all of the characters as they fought. Due to our deadlines and potential unwanted strain on Key, however, this was omitted in the end.

ARTIST PREVIEWS

To both visually stimulate and remind our audience that this is, in fact, an advertisement for our fanzine, we placed holographic previews of all of the zine illustrations constantly floating around in the background of our trailer (thank you SweetKandi for doing such a good job with animating all of it in the end!) The monochromatic cyan filters made sure that these drawings wouldn't overwhelm the screen with colors.



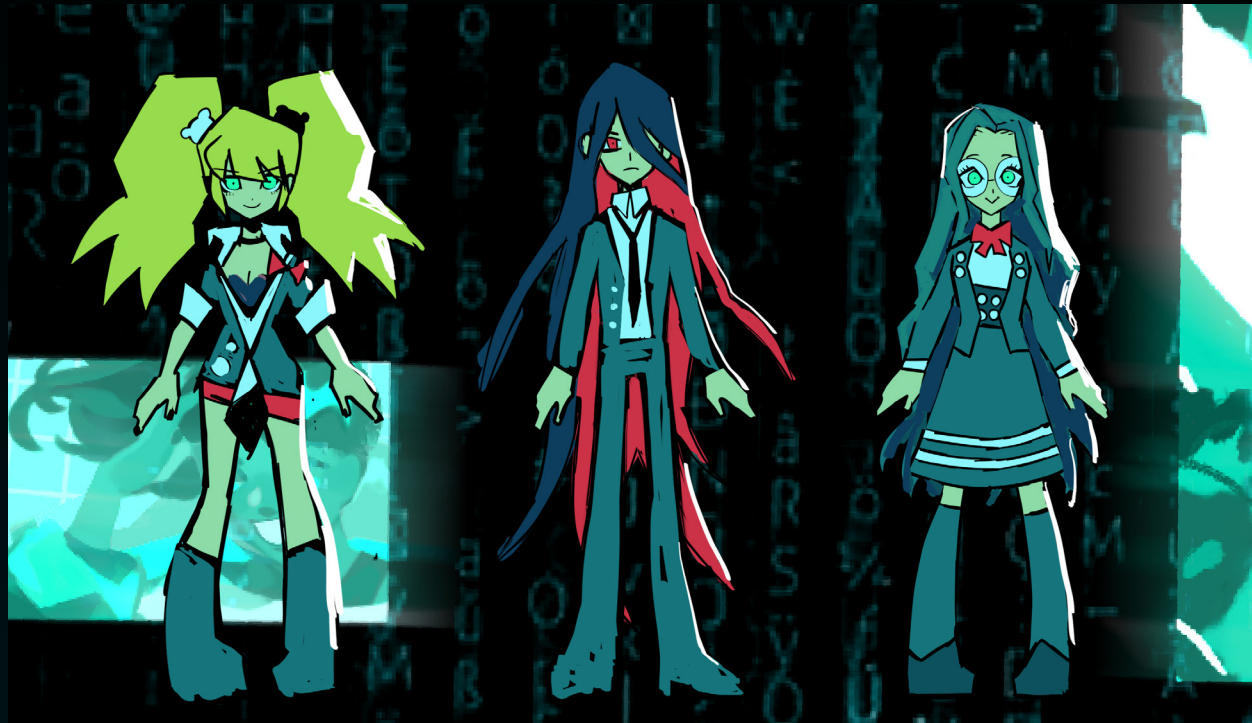
Our most important shot.

THE REAL WORLD

We wanted to contrast the copious amounts of teal we were using for the majority of the video, so we made the Real World use more realistic colors that also corresponded with the respective colors of each game - a big thank you to Key for perfecting the colors we'd use in these scenes!

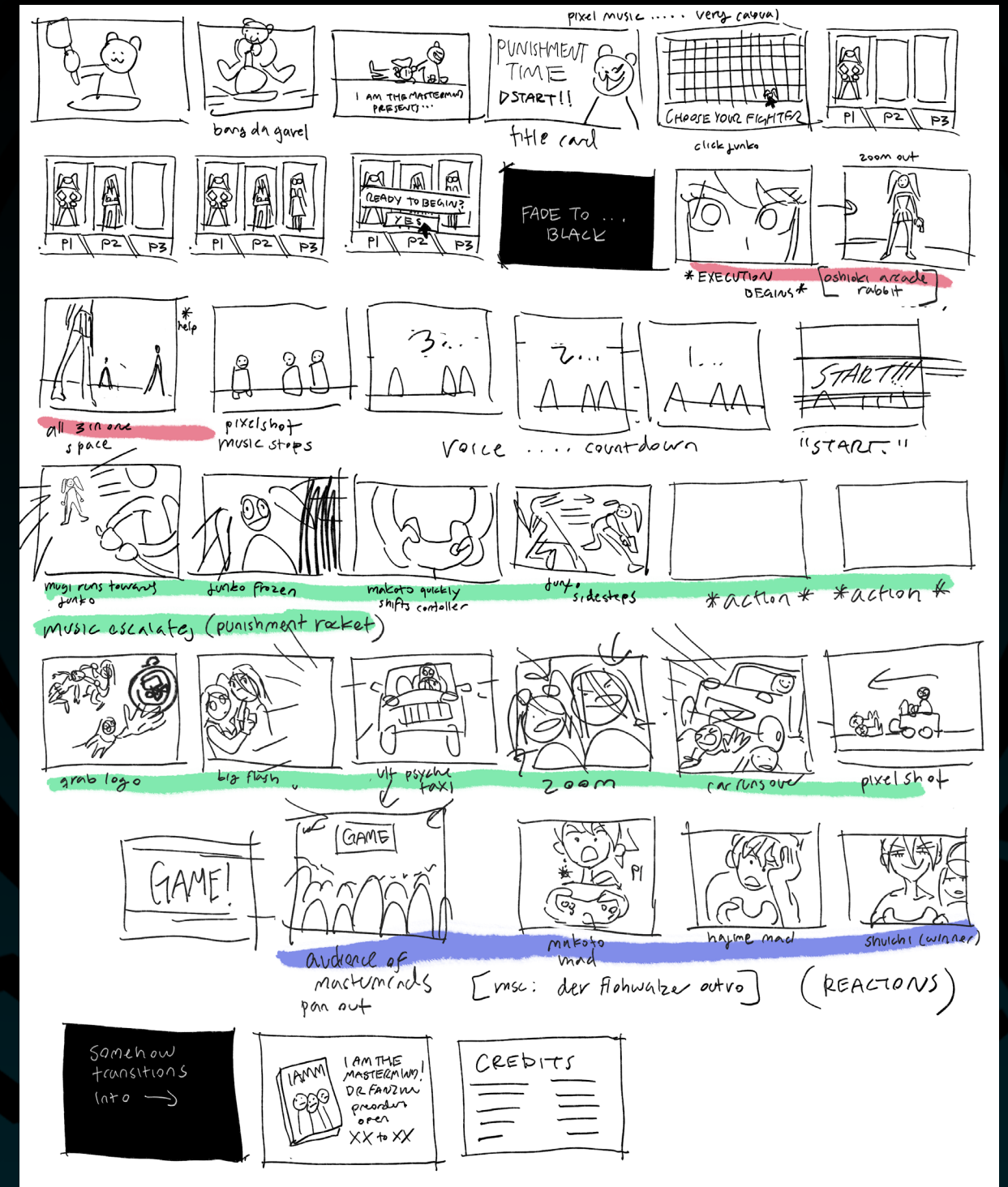


CHARACTER ART



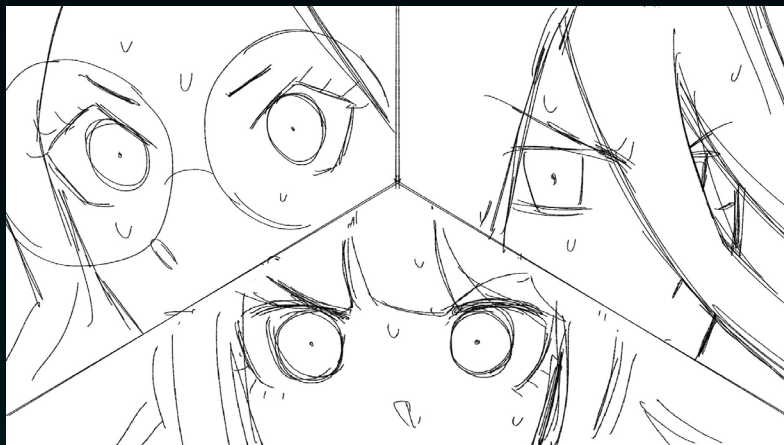
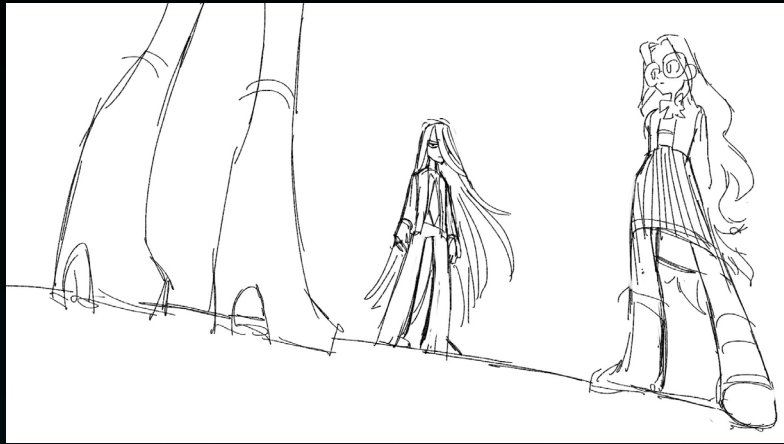
Key would be our only artist in charge of lining and coloring every single frame in the trailer, which is... umm... a lot of work. So while creating the character references, I pushed for a more cartoonish style: thicker lineart, solid shapes, simplified details, and sharper angles. You can see the stylistic differences popping out in ghoulgirl and I's storyboard art.

Danganronpa's fully rendered execution art is cool... but nah. That'd be way too much work for an action-packed animation.



The original thumbnails. I made this in, like, 15 minutes.

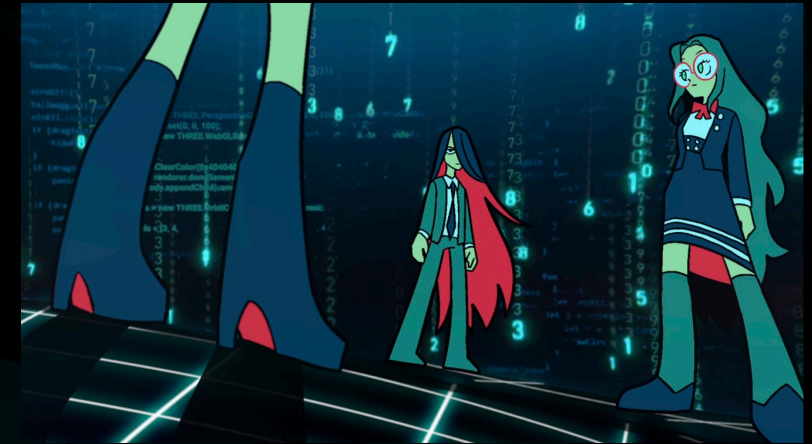
STORYBOARD BY KIRVIA



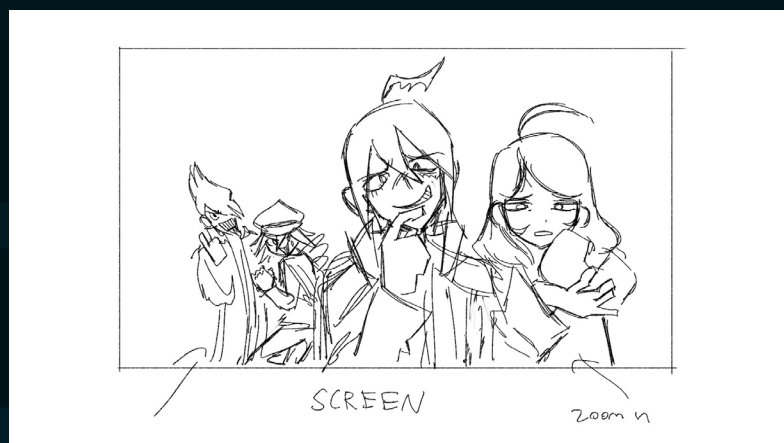
LINING & COLORING BY KB20XX



FINAL BY SWEETKANDI



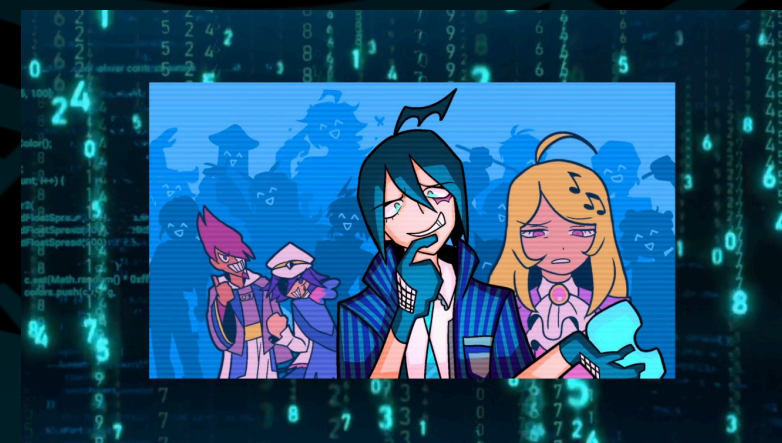
STORYBOARD BY KIRVIA



LINING & COLORING BY KB20XX



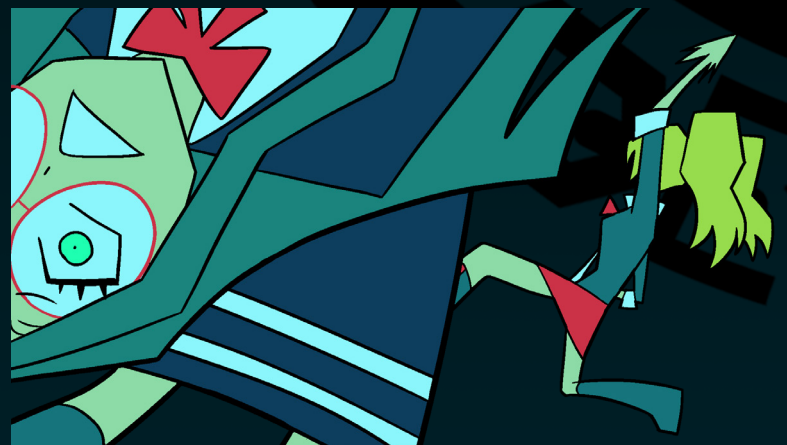
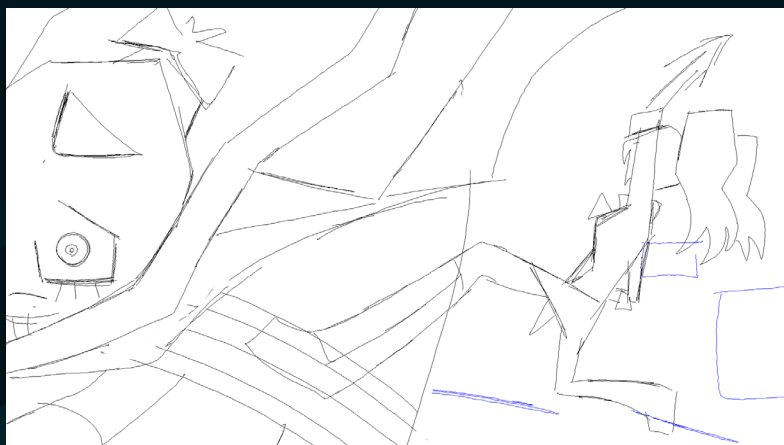
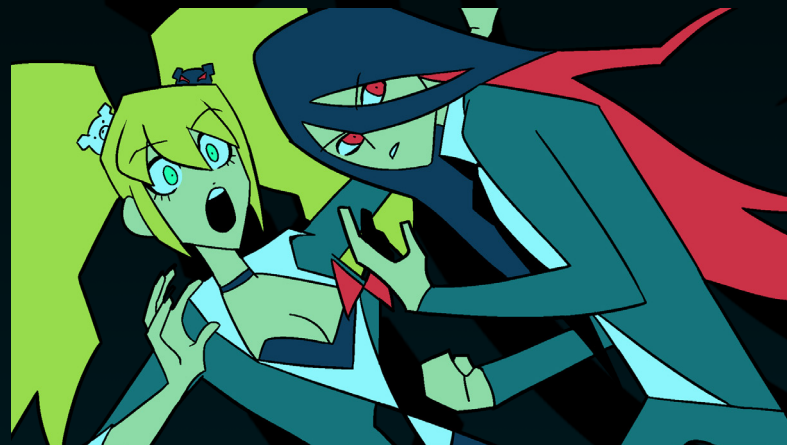
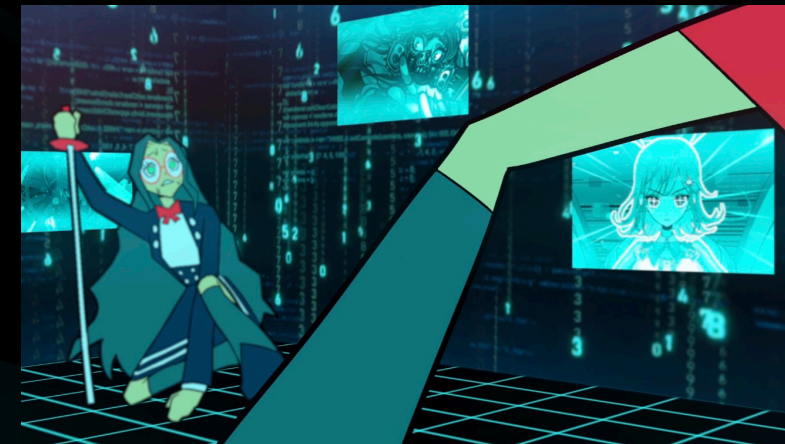
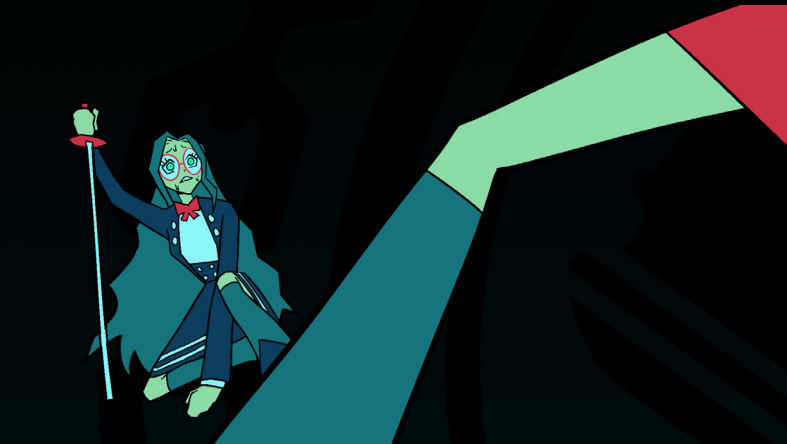
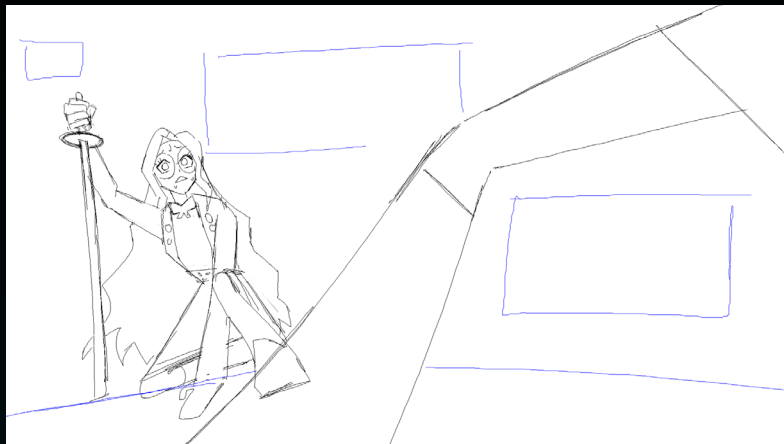
FINAL BY SWEETKANDI



STORYBOARD BY GHOULGIRL

LINING & COLORING BY KB20XX

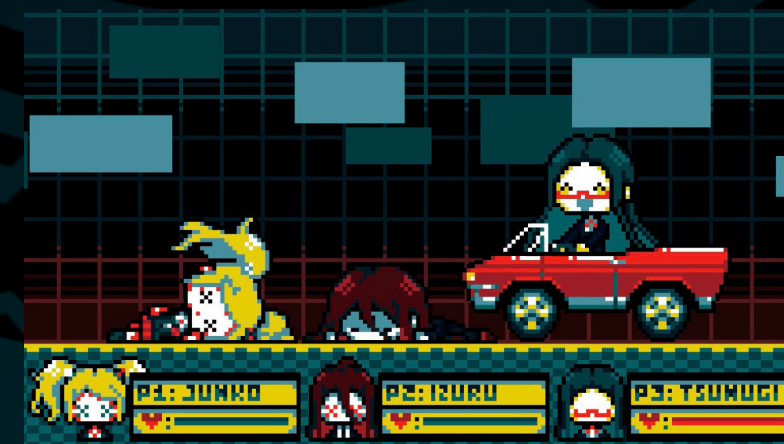
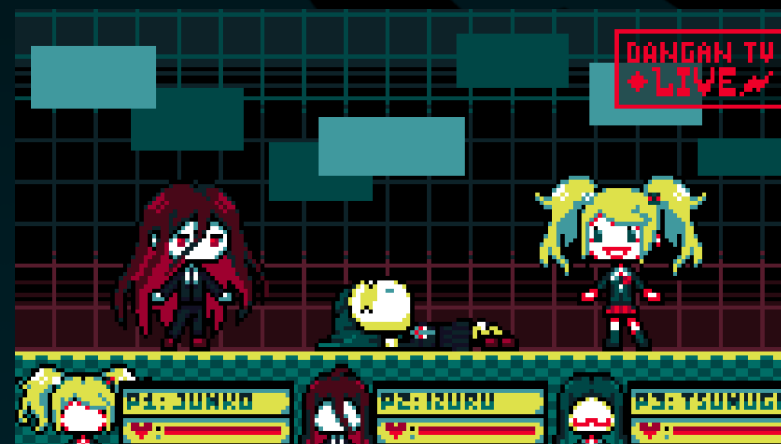
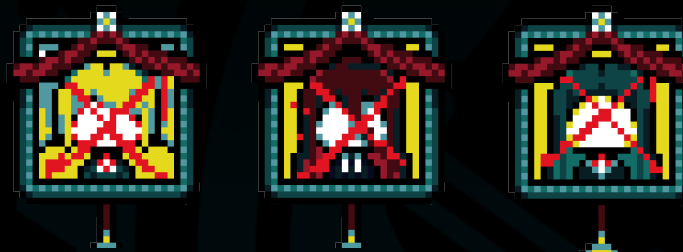
FINAL BY SWEETKANDI



PREORDER TRAILER PROGRESS

"EXECUTION GRAND FINALE"

PIXEL ART & ANIMATION BY TALENTLESSHUMAN



You'll seek out despair without end,
and become the ones who will stain this world!"